

ENGLISH

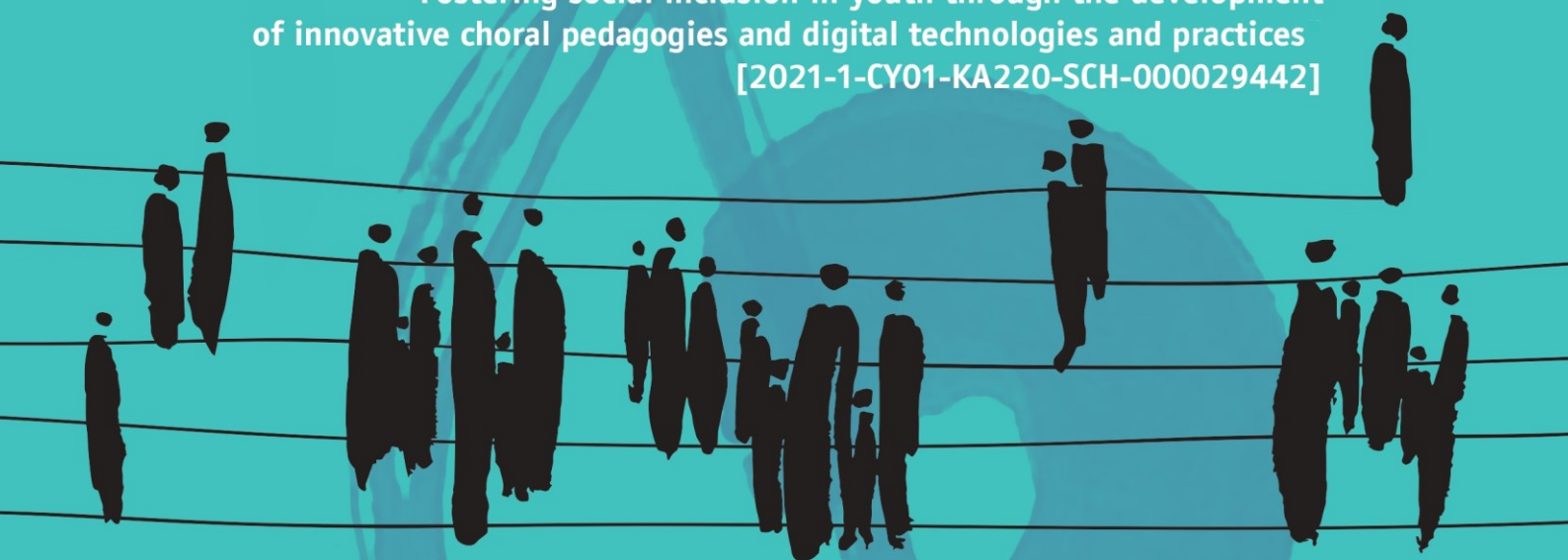


IN-VOICE
4MPowerment

In-Voice4MPowerment

Fostering social inclusion in youth through the development
of innovative choral pedagogies and digital technologies and practices

[2021-1-CY01-KA220-SCH-000029442]



PR 4 – E-BOOK **Inclusive Vocal Choral** **Pedagogy Resources**



Co-funded by
the European Union

DECLARATION

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<https://in-voice.schools.ac.cy/> or by email to in-voice@schools.ac.cy

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Introduction

This E- Book is a Project Result of the IN-VOICE4MPOWERMENT Project. It is a rich collection of pedagogic visual and sound material, for inclusive vocal choral teaching and learning.

All the songs included in the collection have a short background description and other relevant information, guidelines with regards to methodological approaches and performance suggestions for teachers/choral leaders (for instance, step by step on how to go guidelines from simple to more complicated possible exercises and warm-ups, suggestions for further music and other activities, etc.), as well as ideas and examples for improvisation and inter-art activities (for instance, choralography and theatrical or dramatic explorations) and creative activities incorporating digital technologies. Bear in mind that these ideas and suggestions vary from song to song since the songs included in the collection cover a wide, varied and diverse range of content, music and other suggested activities that can be performed in different contexts, at the same time being re-created based on the learners' (teacher/choral leader and student's) needs– this is in fact the manifestation of our idea and proposal for *including everyone!*

It can be noted at this point that the present collection of songs has been selected based on specific guidelines. Hence, guidelines for each partner for selecting the repertoire were as follows.

Songs include at least 2-3 features from the following:

- any language but not too many lyrics when giving recommendation for performance (in cases that there are a lot of lyrics, sing the 1st or 2nd verse only). More specifically, there are songs from all the partner organisation countries, our synergistic European perspective, i.e. Cyprus, Ireland, Latvia, Lithuania, Portugal and Basque Country/Spain, as well as a small but valuable selection of material that mirrors the project's international outlook, that is the 'Songs from Around the World'.
- songs and melodies with the messages of inclusion, love, joy, sadness and feelings in general, nonsense words, everyday activities and other similar content
- the suggested age group is approximately 10-19 years' old covering primary and secondary education
- the material helps to encourage both students and teachers to initiate further activities
- a cappella or with accompaniment
- can include body percussion and/or choralography
- space for improvisation or soundscapes
- duration of songs vary from short to longer according to content, arrangement etc.
- unison
- canons
- up to 4 voices (mixed and/or equal)
- any relevant combinations of the above

Moreover, each partner's expertise was taken into consideration in relation to the above and in synthesizing the collection. In fact, the teacher/choral leader can see that the collection includes songs, arrangements (simple to more complex ones) and further activities that reflect the diversity of choral singing in different European regions and beyond; however, all songs have a tune for everyone. It is up to the teacher/choral leader and learners to create their pathways and make decisions about how further to explore according to their needs.

Another innovative feature of this collection is the commission of new works and arrangements especially for IN-VOICE4MPowerment. We are grateful to our Latvian Partner Organisation, composer Laura Jēkabsons who arranged one song from each partner country especially for the project. What is more, Laura Sheils, the composer from our Irish Partner Organisation composed the canon *Everybody Can Make a Difference* especially for our project as well as composing new arrangements for the Irish songs.

There are links to pronunciation guides and a rich selection of audio and video material. It should be noted that care has been taken with regards to where there are quotes or bibliographical references that these are highlighted and acknowledged.

We would like to thank all our partners for passionately, synergistically and inclusively contributing to this output and publication, especially, maestro Basilio Astulez (from our Spanish Partner Organisation) and the composer Laura Jēkabsons for leading this output and providing inspiration, valuable insight and expertise.

We feel extremely excited and overjoyed with the present publication and we hope that you all feel as empowered as we do!

On the behalf of the Project Partnership,

The editors,

==

Pepy Michaelides & Chrysanthi Gregoriou

This publication is dedicated to the late celebrated maestro Angelina Nikolaidou who was a passionate advocate of the IN-VOICE4MPOWERMENT project right from the start and her legacy continues to live on and inspire.

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Everybody Can Make a Difference

Canon in 4

Words & Music by Laura Sheils

1. Ev' - ry - bo-dy can make a diff-rence. 2. Ev'-ry one of us has a role to play.

5 3. Op-por-tu - ni-ties will come our way to work as one_ and seize the day! 4. Op-por-tu - ni-ties will come our way to work as one_ and seize the day!

Everybody can make a difference is a Canon in 4 by the Irish composer Laura Shiels especially commissioned for the In-VOICE4MPowerment project.

Lyrics in Basque :

Diferentzia ospa dezagun, guztiok daugagu zer esan
Denon artean lanean ekin, nahi duguna lortzeko gai.

Translation in English:

*Let's celebrate differences, everybody has something to say
Working together, we can accomplish whatever we want.*

Lyrics in Greek:

Ας γιορτάσουμε όλοι τώρα, κάθε βήμα πάμε και πιο μπροστά
Φώς αγάπη δίνουμ'όλοι τώρα, για να γίνειη διαφορά

Transliteration:

As yortásoume óloi tóra, káthe víma páme kai pió brostá
Phos aghápi dhínoum'óloi tóra, ya na yíni l dhiaforá.

Translation in English:

*Let us all celebrate now; with every step, we go further.
We all give light, love to make the difference.*

Lyrics in Latvian:

Katrs viens var ko mainīt Katrā no mums ir spēks Iespējas nāks mūsu ceļā, lai mēs kopā strādātu kā viens.

Translation in English:

Everyone can say something, each of us is a genius.

This is our path so that we can work together as one

Lyrics in Lithuanian:

Mes juk keis ti pa sau li ga lim, mes kiek vie nas tu ri me vaid me ni.

Ga li my bes veik ti ra si me ke ly, ir mu su die na nu švis

Lyrics in Portuguese:

Todos fazem a diferença, todos podem dar sua amor e luz.

Vamos celebrar as diferenças, juntos trabalham como um.

Translation in English

Everyone makes a difference; everyone can give their love and light.

Let's celebrate differences, all working as one.

Lyrics in Spanish: https://youtu.be/u2_Z9SZEEnEI

Para marcar la diferencia todo el mundo tiene algo que aportar.

Trabajando en equipo cualquier meta se pueda alcanzar.

Translation in English:

To make a difference everyone has something to contribute.

Working as a group any goal can be achieved.



Video (from the In-Voice4Mpowerment Concert):

<https://youtu.be/GRxPjGXNIUA>

Methodological and performance suggestions including theatric improvisation:

- Warmups based on the rhythmic and melodic patterns of the song using nonsense words and later combining words or phrases from the song, for example, 'Everybody', 'make a difference', 'role to play'.
- Use body percussion, first using the basic clave and then adding different rhythmic patterns from the song.
- At this point students, may experiment improvising their own rhythmic dialogues based on what has preceded. They can use their speaking/singing voice in different ways, this is ours/theirs/ yours/everybody's manifestation.
- Teach the melody by ear.
- Sing the melody, at the same time using the body (no body percussion yet!) for keeping the pulse (e.g. swinging, nodding, using the shoulders, etc.)
- Sing the melody using body percussion
- Sing the song in 2, 3, 4-part canon accordingly
- Students can be in 'conversation' in smaller groups singing the two-bar phrases of the melody in different languages or using different language for each two-bar phrase
- Students may improvise an introduction and an ending to the song using part of its material or their own material which they connect to their song performance.
- Students improvise their own melodic ostinati to accompany the song.
- Initiate discussion about the lyrics of the song and its message. Students can improvise a theatrical introduction to the song which reflects the message.
- You can create a bigger structure of the performance of the song that combines a theatrical introduction, the song melody performed in different languages (with language change every two bars), the song in unison, in canon, harmonized with melodic ostinati, in canon and harmonization at the same time, adding body percussion (at the same time or in between sections etc.), the possibilities are almost endless!



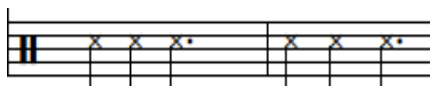
Harmonizing the song

[Additional parts (with lyrics adaptation) for Soprano (Descant), Alto, Tenor and Bass created by P. Michaelides].

- The canon offers different possibilities for harmonization, however the following two-bar chordal pattern is suggested,

F F F // C7 C7 F//

following the rhythmic pattern



Additional lines for Soprano (descant), Alto, Tenor and Bass:

Soprano Descant

Ev- ry one make a change! Ev- ry one make a change!

Ev' ry one make a change! Ev' - ry one make a change!

Alto

Ev - ry one can ma ke a change!

Tenor

Ev - ry bo - dy can ma ke a change!

Bass

Ev' - ry bo- dy can make a diff-rence Ev'- ry bo-dy can make a change!

Listen to the audio <https://youtu.be/7p9q1kt2FL4>

A Selection of Songs from Around the World

Tongo

Traditional Polynesian

Ton - go - oh ___ Ton - go oh ___ chim - nee ba he ba he oh ___

5 chim - nee ba he ba he oh ___ oh ___ a - way ___

9 oh ___ a - way ___ ba - lay ka low a way ___

Tongo is a traditional canoe song thought to have its origins in the Polynesian or Malenian islands in the Pacific. Tongo means mangrove in several Polynesian languages such as Gela, Kiribati and Tongan. As there are many different phonetic versions of the lyrics and more than 40 polynesian or malenian languages, it is impossible to trace the exact translation of the lyrics. It is sung as an "echo" song, with the leader singing one line and the group echoing the words. It is thought to have been sung as a "work song" by canoers to communicate from canoe to canoe travelling between islands and keeping paddle beats in time while traveling on waterways.

Lyrics:

Tongo-oh, Tongo-oh

Tongo-oh, Tongo-oh

Chim-nee-by-nam-by-oh

Chim-nee-by-nam-by-oh

Oh-ah-way

Oh-ah-way

Balayka-low-awey

Balayka-low-awey

English translation:

Mangrove

Mostly non-translatable vocables

Bwe (bye) means steering oar in kiribati

Methodological and Performance suggestions:

- Warm ups based on the music material of the song
- Teach the song by ear in call and response manner.
- Sing the different phrases varying the dynamics, expression marks, speed, character etc.
- Add body percussion
- Explore the rhythmic and melodic ostinati from the song using them in group improvisation
- Students create rhythmic and melodic ostinati of their own
- Explore bodily movement/gestural possibilities
- Add choralography and dramatic/theatrical elements
- Perform the song in canon
- Search for other call and response songs that have similar content
- Create an introduction to this song using thematic material from the song in BandLab

Tongo in canon

Musical score for 'Tongo in canon' in 4/4 time, featuring two staves and lyrics. The score is divided into four systems, each with a vocal line and a piano accompaniment line.

System 1:
Vocal: Ton - go-oh___ Ton - go oh___ chim-nee ba he ba he oh___
Piano: Ton-go-oh___ Ton-go oh___ chim-nee ba he ba he oh

System 2 (measures 5-8):
Vocal: chim - nee ba he ba he oh___ oh___ a - way___
Piano: ___ chim - nee ba he ba he oh___ oh___ a - way___

System 3 (measures 9-12):
Vocal: oh___ a - way___ ba - lay ka low a way___
Piano: ___ oh___ a - way___ ba - lay ka low a way

Video (from the In-Voice4Mpowerment Concert):

<https://youtu.be/GRxPjGXNIUA>



Explore:



A choral arrangement by Greg Gilpin:
<https://www.youtube.com/watch?v=2CplF0mVyg0>

Students' musical creations using BandLab application inspired by the songs performed



Tongo

*Created by Thesia Demetropoulou, Marilia Iacovidou,
Margarita Kyriakidou, Myria Hadjipavlou, Anna Ambrikidou,
[Pancyprian Gymnasium]*

Co-funded by
the European Union



Listen here to the students' musical creation inspired by the song:

<https://youtu.be/SPVQWWdjiJc>

Read more about the creative process in p. 115-116.



E Malama

Hawaii

E Ma - la - ma - i ka he - i - au E Ma - lā - ma - i ka he - i - au

5 e ma - la - ma po - no i ka he - i - au he _____

9 Earth and Sky Sea and Stone

13 hold this land in sa - cred - ness _____

Fine

D.C. al Fine

*E Malama** - *Hawaiian Earth Blessing* was originally written by Bryan Kessler and was later adapted by Mark & Sharie Anderson. The concept of mālama is an important feature of Hawaiian culture. Mālama relates to the environment, culture and everything with which a person interacts and refers to “taking care of, tending, attending, preserving, protecting” (Hawaiian Dictionary by Mary Kawena Pukui and Samuel H. Elbert 1986). This word is often associated with the phrase, “mālama ka ‘aina,” meaning “to take care of the land,” or “mālama i ke kai, a mālama ke kai ia ‘oe,” which means: “Care for the ocean and the ocean will care for you!”

*Further suggestions and activities can be found in Burns, A. & Partington, G. (2015). *Community Voiceworks*. Oxford: Oxford University Press

Lyrics

E malama i ka Heiau,
E malama i ka Heiau,
E malama pono i ka Heiau E,
Earth and Sky, Sea and Stone, hold
this Land in sacredness

English translation

Take care of the sacred Land,
Take righteous care of the sacred Land,
Yes indeed.

Methodological and Performance suggestions:

- Warm ups based on patterns from the song
- Teach the song by ear.
- Sing the different phrases varying dynamics, expression marks, speed, character etc.
- Add rhythmic accompaniment in body percussion
- Explore the rhythmic and melodic ostinati from the song using them in group improvisation
- Students create rhythmic and melodic ostinati of their own
- Perform the song in canon
- Explore bodily movement possibilities
- Add choralography and dramatic/theatrical elements
- Create an introduction and an ending to this song focusing on nature soundscapes and using the voice in different capacities
- Search for other songs that have similar content
- Discuss the message of the song and create an introduction (or middle part, or ending) with an improvised dramatic section
- Create an introduction to this song using thematic material from the song in BandLab
- Perform the song in canon, with choralography and with an introduction and an ending incorporating theatrical elements, soundscapes and digital creations.



Video (from the In-Voice4Mpowerment Concert):

<https://youtu.be/rwaYFGJQdMk>

Listen here to the students' creative idea on the song:

Explore:

An SATB arrangement by Nickomo



Video

https://www.youtube.com/watch?v=8z6_FFf-wyk&t=122s

Students' musical creations using BandLab application inspired by the songs performed

E Malama

Created by Edgar Evogian and Christina Christodoulou
[Pancyprian Gymnasium]

Co-funded by the European Union

IN-VOICE 4Mpowerment

The image is a promotional graphic for a student musical creation. It features a warm orange and yellow background with abstract musical notes and a treble clef. At the top left, there is a speaker icon and the text 'Students' musical creations using BandLab application inspired by the songs performed'. The title 'E Malama' is prominently displayed in the center. Below the title, it says 'Created by Edgar Evogian and Christina Christodoulou [Pancyprian Gymnasium]'. At the bottom left is the European Union flag and the text 'Co-funded by the European Union'. At the bottom right is the 'IN-VOICE 4Mpowerment' logo.

Listen here to the students' musical creation inspired by the song:

<https://youtu.be/KOxB8KIqi70>

Read more about the creative process in p. 115-116.

Akai Hana Shiroi Hana

Japan

A - ka - i ha - na tsun - de a - no hi - to ni a - ge - yo

5
A - no hi - to no ka - mi ni ko - no ha - na sa - shi - te a - ge - yo

9
A - ka - i ha - na a - ka - i ha - na a - no hi - to no ka - mi ni

13
Sa - i - te yu - re - ru da - rou o - hi - sa - ma no you ni

The Japanese song "Akai Hana Shiroi Hana" was created by Mie Nakabayashi and was originally released by the folk group Akai Tori as the B-side to their 2nd single "Jinsei" in June 1970. The following year, it became a track on the group's 4th album "Takeda no Komi (Takeda Lullaby)", released in July 1971. In 2019, it appeared as Mio's song in the animated film "Dororo".

Lyrics

Akai hana tsunde ano hito ni ageyo
Ano hito no kami ni kono hana sashite ageyo
Akai hana akai hana ano hito no kami ni
Sa-i-te yu-re-ru da-rou o-hi-sa-ma no you ni

Shiroi hana tsunde ano hito ni ageyo
Ano hito no mune ni kono hana sashite ageyo
Shiroi hana shiroi hana ano hito no mune ni
Saite yureru darou otsuki-san no you ni

English translation:

I'll pick a red flower and give it to you
I'll put it in your hair
Red flower, red flower, in your hair
Blooms and sways like the sun

I'll pick a white flower and give it to you
I'll put it on your chest
White flower, white flower, on your chest
Blooms and sways like the moon

source:
<https://www.animesonglyrics.com/dororo/akai-hana-shiroi-hana>



Video (from the In-Voice4Mpowerment Concert):

<https://youtu.be/CN0hf08u0Os>

Explore:

Sung by Junko Yamamoto member of the Akai Tori folk music group

<https://www.youtube.com/watch?v=tY0f1-Jdql&t=1s>

Sung by the Akai Tori group

<https://www.youtube.com/watch?v=84FvsV7Y1Bc>

Methodological and Performance suggestions:

- Warm ups based on the song (reflection of the picking of the flowers, giving to each other, blooming, etc.).
- Teach the song by ear.
- Sing the different phrases varying dynamics and expression marks
- Explore bodily movement possibilities
- Hum the melody of the song and add gestures/bodily movement/varying facial expressions
- Create an introduction and an ending to this song focusing on nature soundscapes (wind, trees, flowers) and using the voice in different capacities
- Add choralography and dramatic/theatrical elements
- Search for other songs that have similar content (and possibly the metaphor of flower and love)
- Discuss the message of the song and create an introduction (or middle part, or ending) with an improvised dramatic section
- Create an introduction to this song using thematic material from the song in BandLab
- Perform the song with choralography and with an introduction and an ending incorporating soundscapes, and/or theatrical elements, and digital creations.



T'Filati (Ha Azina)

Israel

Ha'a - zi - na E - lo - him tfi - la - ti _____ Ha'a - zi - na E - lo -

6
him tfi - la - ti _____ ve' al na ti - ta - lem ve' al na ti - ta -

12
lem mi - te - chi - na - ti. _____ ve' al na ti - ta -

18
lem ve' al na ti - ta - lem mi - te - chi - na - ti. _____

25
la la la la la la la la la la la la la la la la _____

The musical score is written on five staves in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the notes, with some words connected by hyphens and some lines ending in a long horizontal line indicating a continuation of the melody.

The song was composed by Naomi Shemer, a leading Israeli musician and songwriter who received in 1983 the Israeli Prize for Music of Israel, a prestigious award for her contribution to the Israeli folk music. The lyrics are based on the Bible Psalm 55. The Psalm refers to the anguished cry of a soul burdened with betrayal and turmoil, overwhelmed by feelings of fear, confusion, and despair. Acknowledging the need for guidance and solace the desperate calls for divine intervention, surrendering all burdens to a higher power and finding solace in the knowledge of being not alone in this struggle.



Video (from the In-Voice4Mpowerment Concert):

<https://youtu.be/nmsCKCa7k54>

Lyrics

Ha'azina Elohim tfilati
ve'al na titalem mitechinati.

Mi yiten li kanaf kayona,
a'ufa li ve'eshkona.

Ani el Elohai ekra
vehu yoshieni.

English translation:

Listen God to my prayer
and don't overlook my plea.

Who will give me a wing
so I can fly and live like a bird.

I will call God
and he will save me.

from Hebrewsongs.com

Methodological and performance suggestions

- Warm ups based on the song (they may reflect listening to each other, giving wings to fly etc.)
- Teach the song by ear.
- Sing the different phrases varying dynamics and expression marks
- Explore the melody by adding answering phrases in bars 3-4 and 7-8 using the previous sung phrases (bars 1-2 including the anacrusis and 5-6 respectively)
- Explore harmonisations of refrain melody by adding (orally) a melody in 3rds or other lines
- Explore bodily movement possibilities
- Hum the melody of the song and add gestures/bodily movement
- Create an introduction and an ending to this song focusing on using the body in various capacities in (a) selected space(s) while humming/performing the song at the same time
- Add choralography and dramatic/theatrical elements
- Discuss the message of the song and create an introduction (or middle part, or ending) with an improvised *choralographic* section
- Search for other songs that have similar content (the prayer; the message/manifestation; the metaphor of flying/bird; how they are all related)

Explore:

A choreography by Avner Naim, 1994

<https://www.youtube.com/watch?v=c8z3MLTw8E>

<https://www.folkdancenotes.com/dancenotes/tfilati.htm>

Psalm 55 <https://www.hebrewsongs.com/psalm55.htm>



Video The original song sung by Naomi Shemer

<https://www.youtube.com/watch?v=XJNlbOFyyHw>

Another version of the song by Ella Bat

<https://www.youtube.com/watch?v=6Q-IF3Uc0dg>

Banaha

Congo



Si - si, si - si, do-la-da, ya-ku si-ne la-du__ ba-na - ha. ba-na-
5 ha, ba-na - ha, ya-ku si-ne la-du__ ba-na - ha. Ba-na - ha,
10 Ha, ba-na - ha, ya-ku si - ne la - du__ ba - na - ha.

D.C. al Fine

This song is from the Katanga Province in southern Congo and the lyrics are sung in the Kiluba language. This song became known around the world when a Belgian priest named Father Guido Haazen sung this with a choir he formed in the 50's called Les Troubadours du Roi Baudouin aiming to disseminate Congolese music. The choir with added percussion section included 45 boys from 9-14 years old and 14 teachers from the Kamina School in North Katanga. The choir toured Europe for six months in 1958, performing in Belgium, Netherlands and Germany and even sang at the World's Fair in Brussels (Brussels Universal and International Exhibition), held from the 17th of April to the 19th of October 1958. In 1957-58, Father Guido Haazen created with the choir's Luba (or Baluba) people, an ethno-linguistic group indigenous to the Congolese south-central region, the Missa Luba, a setting of the Latin Mass sung in traditional Congolese style, using collective improvisations on traditional song forms. This was recorded first in 1958, followed by its first release in the U.K. in 1964 and the U.S in 1965. The Banaha Song is included in the Missa Luba Album with the additional title *Soldier's Song*.

Lyrics (Kiluba)

Sisi, sisi, dolada,
Yaku sine ladu banaha.
Sisi, sisi, dolada,
Yaku sine ladu banaha.

Banaha, banaha,
Yaku sine ladu banaha.
Banaha, banaha,
Yaku sine ladu banaha.

English translation:

At the foot of the pineapple tree
Yaku ladles a banana into his aunt's red hat.
At the foot of the pineapple tree
Yaku ladles a banana into his aunt's red hat.

Banana, banana,
Yaku ladles a banana into his aunt's red hat.
Banana, banana,
Yaku ladles a banana into his aunt's red hat.

Ha, banaha,
Yaku sine ladu banaha.
Ha, banaha,
Yaku sine ladu banaha.

Banana, banana,
Yaku ladles a banana into his aunt's red hat.
Banana, banana,
Yaku ladles a banana into his aunt's red hat.

from mamalisa.com

Methodological and Performance suggestions:

- Warm ups based on the patterns from song
- Teach the song by ear.
- Sing the different phrases varying dynamics, expression marks, speed, character etc.
- Add rhythmic accompaniment in body percussion to singing
- Add melodic accompaniment using four-bar phrases as melodic ostinati to singing.
- Explore the rhythmic and melodic ostinati from the song using them in group improvisation
- Students create rhythmic and melodic ostinati of their own
- Perform the song in canon
- Explore bodily movement possibilities
- Add choralography and dramatic/theatrical elements
- Create an introduction and an ending to this song focusing on nature soundscapes and using the voice in different capacities creating an appropriate atmosphere
- Search for other songs that have similar content
- Discuss the message of the song and create an introduction (or middle part, or ending) with an improvised body percussion section
- Create an introduction to this song using thematic material from the song in BandLab
- Perform the song in canon, with choralography and with an introduction and an ending incorporating theatrical elements, soundscapes, body percussion and digital creations.



Video (from the In-Voice4Mpowerment Concert):

<https://youtu.be/GVP33yS4QI8>



Explore: A recording from the Missa Luba album U.S. release in 1965.

https://www.youtube.com/watch?v=vAk_4zmvRi8

More on Missa Luba https://en.wikipedia.org/wiki/Missa_Luba

Students' musical creations using BandLab application
inspired by the songs performed



Banaha Canon

Created by Demetra Agridioti, Ioanna Vasiliades,
Rafael Andrews, Mariam Spanou, Dafne Ioannides, Sofia Vasiliou
[Pancyprian Gymnasium]



Co-funded by
the European Union



**Listen here to the students' musical creation
inspired by the song:**

<https://youtu.be/SPVQWWdjiJc>

**Read more about the creative process in p.
115-116.**

Kanbon palangak pagoz

Basque Country, Spain

Introductory melody (unison):

Part 1:

Mun-du mun-du-tik E - u -ro -pa -ra e-ta Eu-ro -pa -tik gu
Si que -reis bai-lar con es - ta can-cion al a - le - gre rit - mo
re_e-txe - ra Eus - ka - le - rri - ko kan-bo he - rri - a
de Cam-bo no os des-pis - teis, pres-tad a - ten - cion

Part 2:

Txu-kuntxu - kun txu-kuntxu-kum txu - kun txu-kun txu - kun txu-kun
txu-kun txu-kun txu-kun txu-kun txu - Ku-txun- ku-txum Baigoa-zen!Goa- txu - ku txu - ku-txum Baigoa -zen!

Part 3

Goa - zen Goa - zen Goa - zen Goa -
zen bai txu-kun txu-kun! Kan - zen bai txu - kun txu-kun!
kan - bon pa-lan - gak, pa-lan-gak pa-goz, Kan - bon pa-lan-gak ma-goz kan -
bon pa-lan - gak, pa-lan - gakpa-goz, Kan - bon pa-lan - gak pa -goz

Listen to the Pronunciation <https://youtu.be/rI9bEcvHauA>

Kanbon palangak pagoz is a fun canon, the first from the collection *Trabakantuak/Trabacantos* with popular text and text by Joxemari M. Itturalde set to music by David Azurza*. This canon is very suitable for initiation choirs, both children, youth and adults, based on a popular Basque word game. It can be performed *a capella*, with piano accompaniment or other possible instruments.

Kanbon palangak pagoz has also been published as part of the common singing repertoire of the 9th World Symposium on Choral Music in Argentina 2011, Europa Cantat Junior Norway 2014 and Italy 2012.

* Find this canon and the Trabakantuak/Trabacantos at www.oihuhau.com

Lyrics

English Translation

Mundu mundutik	World from the World
Europara eta Europatik	To and from Europe
Gure etxera	To our house
Euskalleriko Kanbo herria	The town of Kanbo in the Basque Country
Txukun, txukun	Neatly, neatly,
Bai goazen!	Let's go!
Goazen, goazen, goazen bai	Let's go, let's go, let's go
Txukun Txukun	Neatly, Neatly
Kanbon palangak pagoz (4 x)	Kanbo bars with beech trees (4 X)

Methodological and Performance suggestions

- Warm ups related to patterns from the song
- Learn the introductory unison melody
- Learn the different parts separately
- Add rhythmic accompaniment and/or body percussion
- Perform the song adding one part at a time
- Perform the song in canon
- Explore the rhythmic and melodic ostinati from the song using them in group improvisation
- Search for other word games and use the words to create rhythmic and melodic ostinatis of your own
- Create an introduction to this song by using thematic material from the song in BandLab



https://youtu.be/QJBI_d2qFUc



Video:
<https://youtu.be/C3ITsyVrKol>

Bēdu manu lielu bēdu

Latvia

F C C7 F



1. Bē - du ma - nu, lie - lu bē - du, es par bē du ne - bē - dāj!

F Bb C C7 F

5



Ram - tai, ram - tai, ra - di - ri - di, rī - di, ram - tai, rī di, ral - lal - lā!

Lyrics

1. Bēdu manu, lielu bēdu,
Es par bēdu nebēdāj`. X 2
Piedz. x 2
Ramtai ramtai radiridirīdi,
Ramtai rīdi rallala.
2. Liku bēdu zem akmeņa,
Pāri gāju dziedādam`.
Piedz. x 2
3. Es negāju noskumusi
Nevienā(i) sētiņā.
Piedz. x 2
4. Ar dziesmiņu druvā gāju,
Ar valodu sētiņā.
Piedz. x 2

English translation

1. Worry my big worry,
I didn't worry about my worry. x 2
Refrain x 2
Ram-tai, ram-tai ra-di-ri-di ri-di,
ram-tai ri-di ral-la-la
2. I put my worry under a stone and,
singing, I went over it. X 2
Refrain X 2
3. I didn't walk in a sad mood,
to no other place. X 2
Refrain x 2
4. With a song on my lips,
I went into the field to work.
Refrain x 2

Listen to the Pronunciation <https://youtu.be/rI9bEcvHauA>

Videos:

With a proposed choreography:

<https://youtu.be/pyBceGFwu-c?si=NIRW7cFCKZ8yU-Oa>

An example of tempo change in the refrain, as well as tonality change:

<https://www.youtube.com/watch?v=3Lcscl0oLVY>

From the Song and Dance Festival:

<https://www.youtube.com/watch?v=QIBwSHJP7sc>



Methodological and Performance suggestions:

- Teach the song by rote in a steady moderate tempo and perform it in one group or two groups, one echoing the other, since each phrase is repeated.
- Perform the song with body percussion on basic rhythmic elements: e.g. pulse, strong beats (thesis), rhythmic ostinato deriving from the song etc.
- Perform the song with the following rhythmic accompaniment either with body percussion or using classroom Orff instruments. In addition, singers can choose everyday objects as sounding materials and use them in the rhythmic accompaniment.



- Explore the refrain by varying the speed and the dynamics.
- Create choreography for each phrase.
- Add a vocal or instrumental drone based on the chords.
- Add a second voice in the refrain.



Explore further the SATB arrangement that follows, where the lyrics are used backwards (!)* by In-Voice4Mpowerment Latvian partner, the composer Laura Jēkabsone.

You can see the first page of the arrangement next. You can find the full arrangement here

<https://in-voice.schools.ac.cy/wp-content/uploads/2024/04/Unam-Udēb-Full-Score.pdf>

**Notice how Bēdu Manu becomes unaM udēB and so on. Such fun!*

unaM udēB

Latvia

(Edition for school choirs 2023)

With Joy ♩ = 110

Latvian Folksong backwards
arr. Laura Jēkabsone

Soprano *pp*
u - na - mu dē - bu na - m u - na - mu dē - bu na - m

Alto *pp* *whisper
u* - na - mu - u - dēb u - na - mu - u - dēb

Tenor *pp*
u - na - mu dē - bu na - m u - na - mu dē - bu na - m

Bass *pp* *whisper
u* - na - mu - u - dēb u - na - mu - u - dēb

3 *cresc.*
S. u - na - mu dē - bu na - m u - na - mu dē - bu na - m

A. *cresc.*
u - na - mu - u - dēb u - na - mu - u - dēb

T. *cresc.*
u - na - mu dē - bu na - m u - na - mu dē - bu na - m

B. *cresc.*
u - na - mu - u - dēb u - na - mu - u - dēb

5

The image shows a musical score for a SATB choir. It consists of four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two measures. The first measure starts with a mezzo-piano (*mp*) dynamic and the second measure with a crescendo (*cresc.*). The lyrics are: S. u - na - mu dē - bu na - m u - na - mu dē - bu na - m; A. u - na - mu dē - bu na - m u - na - mu dē - bu na - m; T. u - na - mu dē - bu na - m u - na - mu dē - bu na - m; B. u - na - mu - u - dēb u - na - mu - u - dēb.

unaM udēB is an a capella SATB choral arrangement with body percussion by the Latvian composer Laura Jēkabsone of the traditional Latvian Folksong melody “Bēdu manu” backwards.



Videos:

https://www.youtube.com/watch?v=MKG5_V4ku9w
<https://www.youtube.com/watch?v=AxyAfu0CMqA>
<https://www.youtube.com/watch?v=w7MwO9fsNG0>



Audio:

<https://www.youtube.com/watch?v=GLB6-d3k7eo>

Learn unaM udēB step by step

1. Warm-up exercises based on patterns from the song
2. Learn how to pronounce the lyrics
3. Learn the body percussion
4. Learn the parts one by one
5. Sing your part together with all the other parts
6. Sing and perform body percussion together
7. Explore and create your own group improvisation using patterns from the song by extending or varying them

Não tragais borzeguis pretos

Portugal

Não tragais borzeguis pretos

Anónimo
(Península Ibérica - séc. XVI)
Arr. Carlos Gomes

♩=142 (♩=♩)

1. Não tra - gais, não tra - gais bor - ze - guis pre - tos Que na
4. Ve - rem - vos, ve - rem - vos an - dar a - ce - so O - ra en

Fim

cor - te são de - fe - sos O - ra com bor - ze - guis pre - tos
cuy - da - dos se - cre - tos

D.S. ao Fim

2. Não tra-gais, não tra - gais o que de - fe-so Por-que quem trae o ve - da-do
3. An - da sem - pre_an-da sem - pre_a-ven - tu - ra-do A ser ve - xa - do e pre-so

Não tragais borzeguis pretos [Don't bring black boots] is an anonymous *vilancete* from Renaissance written for three voices, compiled in one of the most Portuguese poetic-musical songs, *Cancioneiro de Paris*. The melody is built on a famous bass ostinato, *Folia*, which served as the basis for this and many other musical pieces.

The text refers to the prohibition of the use of a certain type of footwear – *borzeguis* –, what may be related to the dress code during the reign of King Dom Sebastião (1554-1578).

Lyrics

English translation

Original language (ancient Portuguese – around 1500)

Não tragais, não tragais
borzeguis pretos
Que na corte são defesos
Ora com borzeguis pretos
Não tragais,
não tragais o que defeso
Por que quem trae o vedado

Don't bring, don't bring
Black boots
Who are defenseless at court
Now with black boots
Don't bring,
don't bring what is forbidden
For he who betrays the forbidden

Anda sempre
anda sempre aventurado
A ser vexado e preso
Verem-vos, verem-vos
andar aceso
Ora en cuydados secretos
Ora com borzeguis pretos

Always walks
is always in danger
To be vexed and imprisoned
Seeing you, seeing you
Walking on fire
Now in secret dresses
Now in black boots

Listen to the Pronunciation <https://youtu.be/EmHN28fGSBE>

Video (from the In-Voice4Mpowerment Concert):



<https://youtu.be/JLwR-s8t3sl>

Methodological and Performance suggestions:

- **Dance** Create a choreography of the song interconnecting the sung music with movement/dance. (reinforcing the marking of the 1st time of each bar with body percussion can help internalize the alternation of the bars.)
- **Drama expression** Based on the theme of the song (and adapting it or not to the time to which it refers), create or improvise a small dialogue, define characters, scenic space and props and carry out a moment of representation that incorporates the interpretation of the song or its hearing (instrumental version).
- **Create** Create a **rhythmic** accompaniment to the song:
 - explore some sounds (body or instrument) and create a rhythm (or several) to accompany the song (or parts of the song). With these accompaniments, try to interpret the song, with or without audio versions to accompany.
 - Try **improvising** a new melody (complete or taking advantage of the existing one and changing only parts of sentences) using the **accompaniment version**.

Explore



Search, listen and compare other interpretations of this song, for example: [Segreís de Lisboa and Coro de Câmara de Lisboa](#) (version of the song with the complete poem, available [here](#))
[Valentine's Wing](#)

The [Folia](#), the name of the famous pre-existing harmonic structure on which this song was built, has exerted its fascination on [composers](#) throughout the ages. A research on this musical theme will allow us to learn more about this phenomenon in the history of music.

Some examples:

- [Jordi Savall - Folías de España](#)
- [Andrea Falconieri - Folias](#)
- ["Follia" by G. Reali, Sonatori de la Gioiosa Marca](#)
- [Rachmaninov - Corelli Variations Op. 42](#)

Canção para embalar meninos e meninas

Portugal

Moderato Arr. João V

14

1. Dor - me, faz o - ó... Que_o sol 'in - da_a-go - ra se pôs
2. *mm* *mm*

E à noi - ti - nha, de man - si - nho, Che - ga_o mo - ch'_e_o co - li - bri.
mm *mm*

Tra - zem o re - ca - do: Que_a lu - a chei - a vai cui - dar
mm

13

Dos lin - dos so - nhos in - ven - ta - dos Co - lo - ri - dos só pra ti.
mm *mm*

Canção para embalar meninos e meninas is a lullaby with references to nature and the sounds of dusk. It was composed by Vitorino Salome, a portuguese singer dedicated to traditional music, mostly from Alentejo. The melody is written in the 3/4 bar, ternary of binary division times and a binary form (AB).

Listen to the Pronunciation <https://youtu.be/A-EPnNgYiXQ>

Lyrics

Original language (portuguese)

Canção para embalar meninos e meninas

A. Dorme, faz oó...
Que o sol 'inda agora se pôs
E à noitinha, de mansinho,
Chega o mocho e o colibri.

Trazem o recado:
Que a lua cheia vai cuidar
Dos lindos sonhos inventados
Coloridos só pra ti.

English translation

A song to lull boys and girls

Go to sleep, do oó... [óó is a portuguese expression related to baby sleeping)
The sun has just set
And in the evening, gently,
The owl and the hummingbird arrive.

They bring their message:
That the full moon will take care
Of the beautiful dreams invented
Coloured just for you.

Methodological and Performance suggestions:

Dance Explore the movements suggested by this song and create a choreography.

Create a soundscape by introducing representative sounds of the night, or others that children may suggest, using various technologic apps.

Explore



Works influenced by bird singing:

- Camille Saint-Saens (1835 - 1921) [Le coucou au fond des bois – Le Carnaval des Animaux](#)
- Olivier Messiaen (1908 - 1992): [Le merle noir](#)



Works influenced by the night:

- Antonín Dvorak (1841 - 1904) ['Song to the Moon' from Act 1 of Rusalka](#)
- Frédéric Chopin (1810 - 1849) [Nocturnes](#)



Other Vitorino songs:

- [Menina estás à janela](#)
- [Queda do Império](#)



Our Latvian partner, the composer Laura Jēkabsone arranged this song especially for the project and you can see it its first page next. See *the full arrangement here* [https://in-voice.schools.ac.cy/wp-](https://in-voice.schools.ac.cy/wp-content/uploads/2024/04/Canção_pra-embalar_meninas_e_meninos_full_score.pdf)

[content/uploads/2024/04/Canção_pra-embalar_meninas_e_meninos_full_score.pdf](https://in-voice.schools.ac.cy/wp-content/uploads/2024/04/Canção_pra-embalar_meninas_e_meninos_full_score.pdf)

Canção pra embalar meninas e meninos

a cappella
SATB

Arr. Laura Jekabsone

Moderato

Solo

S. *p*
tmm tmm tmm tmm

A. *p*
tmm tmm tmm tmm

T. *p*
tmm tmm tmm tmm

B. *p*
Tmm tmm

2nd time- no lyrics, just "oo"

3

mf

1. Dor - me, faz o - ó. Queo sol in -
2. Oo

S. tmm tmm tmm tmm

A. tmm tmm tmm tmm

T. tmm tmm tmm tmm

B. tmm tmm

5

daa - go - ra - se pós. E à noi -
E Oo à noi -

S. tmm tmm tmm tmm

A. tmm tmm tmm tmm

T. tmm tmm tmm tmm

B. tmm tmm

Lough Erin Shore

Ireland

Traditional Irish Ballad

One morn - ing as I went a - fowl ing. Bright
It be - ing the first time I met her. My

5

Phoe - bus a - dorned the sur - plain; 'Twas
heart it did leap with the sur - prise. I

9

down by the banks she of Lough Erne mor - tal be, I
thought that she could no mor - tal be, But an

13

met with this won - der - ful the dame. Her
an - gel who fell from the skies. Her

17

voice was so sweet and so pleas - ing, these
hair, it re - sem - bled gold tres - ses, Her

21

beaut - i - ful as notes she did sing. The
skin was as white as did the snow. And her

25

in - no - cent as fowl of the for - rest. their
cheeks were as red as the the ro - ses that bloom a

29

love un - to her they did bring.
round Lough Erne. Shore.

The text of 'Lough Erin Shore' (also known as 'Lough Erne Shore' and 'Paddy's Green Shamrock') is traditional, and an example of an Irish 'aisling' or dream-poem. Typically, this involves the appearance of a beautiful maiden, thought to be supernatural, perhaps a goddess from Greek, Roman or Irish mythology. The maiden generally identifies herself as one of the *Sídh*e (fairy host) or some personification of Ireland, before disappearing from the poet's sight.

Lough Erin Shore contains many of these poetic conventions and is possibly the work of one of Fermanagh's hedge-school masters. These teachers, proscribed by the law forbidding the education of the Irish, were well versed in Latin, Greek and Irish, and often composed songs in English making free use of Latin and Greek mythology. Note the reference here to the Greek Sun god, Phoebus.

Lyrics (traditional)

Lough Erin Shore

One morning as I went a-fowling,
Bright Phoebus adorned the plain.
'Twas down by the banks of Lough Erin
I met with this wonderful dame.
Her voice was so sweet and so pleasing
These beautiful notes she did sing.
The innocent fowl of the forest
Their love unto her they did bring.

It being the first time I met her
My heart did leap with surprise.
I thought that she could no mortal be
An angel fell from the skies
Her hair, it resembled gold tresses,
Her skin was as white as the snow
And her cheeks were as red as the roses
That bloom around Lough Erin shore.

Explore

The tune is from the northern counties, possibly Donegal, and has been recorded in its various formats by artists including Paddy Tunney, The High Kings, and The Corrs.



An instrumental version by The Corrs can be found at the following link:

<https://www.youtube.com/watch?v=u87txE-OYdg&t=157s>

The following choral arrangement by Irish composer Laura Sheils has been specially commissioned for the Erasmus INVoice4Empowerment project. It features a solo soprano with SATB accompaniment in the first verse, and a fuller choral setting in the second. You can see its first page next. *Click here to explore the complete arrangement:* <https://in-voice.schools.ac.cy/wp-content/uploads/2024/04/Lough-Erne-Shore-Laura-Sheils-Arrangement.pdf>

Lough Erin Shore

Arr. by Laura Sheils

$\text{♩} = 110$

Solo Soprano

Soprano

Alto

Baritone

pp

Mm,

5

Solo.

S.

A.

Bar.

mp

One

mm,

9

Solo.

S.

A.

Bar.

morn - ing as I went a - fowl - ing, bright

mm,

Optional rehearsal ideas before or while learning the choral parts

1. The tune: Listen to an instrumental version of this ballad, made famous by The Corrs: <https://www.youtube.com/watch?v=PMc-glripMs>. Add some arm movements and/or move around your classroom or rehearsal space as you listen. What dance do you associate with the metre (clue: 3 beats to each bar/measure)?
2. Other versions: The text used in Laura Sheils' arrangement comes from the ballad above with a slightly different name, *Lough Erne Shore*. Erin is another name for Ireland, while Lough Erne is a beautiful lake system in Fermanagh, Northern Ireland. Watch this aerial video to get an impression of the place that the person in the ballad is describing and the feelings it might give them. First, turn the volume off and make your own 'soundtrack' for the first 50 seconds, using sounds from your voice, body percussion and any materials you have available (you can include musical instruments for sound effects also but you don't need to). <https://www.youtube.com/watch?v=v-deqQ8C-LY>. After you have performed your own soundtrack to the video, now turn up the volume and listen to the soundtrack with orchestral and traditional instruments. Do you think it suits the video or not? Say why you think so.
3. The words: Read the text of this Irish ballad, which is a kind of 'love-at-first-sight' song. We know it's a sunny day because there is a classical reference to Phoebus, the ancient Greek god of light. The word 'fowl' refers to birds, while 'fowling' describes the act of hunting them. However, the hunter and forest birds in this song are enchanted by the singing of a beautiful young woman ('dame'). The second verse then describes her beauty in more detail.
4. Singing the tune: Before learning the choral parts, sing the tune together in an open hum with the recording of The Corrs as your accompaniment (starting on the pitch of **D**). Now, sing the two verses with words in unison (and with The Corrs as your accompaniment).
5. Simple arrangement: Work out a simple lower-part accompaniment that only uses the pitches **D**, **C**, and **G** (on chime bars or any instrument along with some people singing these pitches). Perform a few times like this, changing singers for the lower part each time.
6. Verse 1: Learn the lower parts for the first verse (everyone except the solo soprano), and then perform this, later adding the solo soprano voice.
7. Verse 2 preparation: Before learning parts for the second verse, everyone should sing the original tune with words again. Next, altos only sing the melody, except for bars/measure 61-65 when the sopranos continue the melody, until it is taken up by altos again.
8. Verse 2 parts: The parts for alto, tenor and bass are straightforward here. For bars/measure 41—44, altos and sopranos could perform here in a lively way (think of

traditional instruments). There are two options for the soprano part from bars/measures 52-60. If the choir does not have a sufficiently large soprano section to divide, and/or if some singers might be challenged by the high range then the *ossia* part would be the better choice. Either version will work with this arrangement, and the most important thing is for all singers to feel the relaxed flow of the piece.

9. Creative suggestion A: once the parts are learned and memorised, the singers could be invited to suggest movements to portray the overall flow and tempo of the song, and/or movements to accompany different phrases. Decide together which would work best in performance.
10. Creative suggestion B: members of the choir compose and pre-record a soundscape to be heard before the beginning and at the end of the song performance (focusing on the imagery of the lake, forest and wild birds).



Pur beilar el pingacho

Portugal

$\text{♩} = 68$

5

1. Por bei-lar el pin - ga - cho, dó - run - m'un ri - al. Por bei-lar el pin - ga - cho, dó - run - m'un ri - al.
2. Por bei-lar el pin - ga - cho, dó - run - m'un di reis. Bei - la - se de qua - tro i ta - mien de seis.
3. Se lo bei - la - res bien da - rei - te un tes - ton. Los que bei - lan bien sei you qua - les son.

Bei - la - lo, bei - la - lo pi - cor - ci - to, bei - la - lo, que te quie - ro un pou - qui - to.

p *f*

Bei - la - lo, bei - la - lo de lha - do de l'ou - tro an - cus - ta - do i de de - lan - trei - ra ta - mien de tra - sei - ra.

D.S. 2x

O - ra - as - si que te quie - ro mo - re - na, o - ra - as - si que te quie - ro sa - la - da. _____

“Pur beilar el pingacho” is a traditional portuguese song from the region of Trás-os-Montes, in the north of Portugal, sung in the “mirandês”, a language spoken in the Northeast of Portugal. This song is a dance tune in 6/8. Since it is an oral tradition tune, there is no official version of this dance and there are several choreographic indications about this dance.

Lyrics

Por beilar el pingacho,
dórunm'un rial!
Por beilar el pingacho,
dórunm'un rial!

Refrain:

Beila-lo, beila-lo picorcito,
Beila-lo, que te quiero un pouquito.
Beila-lo, beila-lo de lhado
de l'outro ancustado
de delantreira
tamien de traseira.
Ora assi que te quiero morena,
ora assi que te quiero salada.

English translation

To dance the Pingacho
they gave me one coin!
To dance the Pingacho
they gave me one coin!

Refrain:

Dance it, dance it, itchy little thing!
Dance it, for I love you a little
Dance it! dance it on one side,
the other side,
and moving forward,
also moving backwards.
Now, like that, I do love you, swarthy one!
Now, like that, I do love you, charming one!

2. Por beilar el pingacho,
dórunm'un di reis.
Beila-se de quatro
i tamien de seis.

Refrain

3. Se lo bailares bien
darei-te un teston.
Los que beilan bien
sei you quales son.

Refrain

2. To dance the Pingacho
they gave me two coins.
it is danced among four
and also among six people.

Refrain

3. If you dance it well
I'll give you a penny.
Those who dance well
I know which ones.

Refrain



Video:

<https://www.youtube.com/watch?v=XPLgE-lp6vM>

From a collection carried out by Michel Giacometti, an ethnomusicologist who, in the 1960s and 1970s, made a collection of recordings and edited transcriptions of traditional Portuguese repertoire.

Suggestions for methodological approaches and performance

Dance following the presentation in the previous video.

Make a variation on this choreography.

Create

➤ A rhythmic accompaniment for this song using digital applications with sounds of percussion musical instruments. Here are some suggestions:

Bandlab drumkit (e.g. afro cuban percussion)

Rassel pocket shaker (iphone app)

Real percussion

Patatap (<https://patatap.com>)

see here an instructional video made by APEM Portugal <https://youtu.be/KPr64K0LyVk>

➤ Choreography

Explore

Search, listen and compare other interpretations of this song, for example:



Videos:

<https://youtu.be/FXjibitSE5s>

<https://youtu.be/0lgEhyWIHZA>

<https://youtu.be/nZdZ-iBEY44>

https://youtu.be/GRXG63Sy_EU

Ma falie

East Timor (or Timor-Leste)

Mai falie Tradicional timorense
Arr. Carlos Gomes

$\text{♩} = 90$

Mai fa - li e fi - la fa - li e ma - ma bo - lu i - ta fa - li e

Mai fa - li e fi - la fa - li e ma - ma bo - lu i - ta fa - li e

Lo - ron a - tu tun o - na fu - lan a - tu sa - e, o - na ma - ma bo - lu i - ta fa - li e

Mai fa - li e fi - la fa - li e ma - ma bo - lu i - ta fa - li e
(ritardando na 2ª vez)

Mai falie is a traditional song from East Timor (or Timor-Leste), a country in Southeast Asia. The song is sung in Tetum, which is one of the country's official languages (the other one being Portuguese). The other official language is Portuguese, since East Timor was colonized by the Portuguese Empire in the XVI Century until 1975, when it was occupied by Indonesia. In 2002 Timor finally became a sovereign state.

Mai falie means "Come back eh" in Tetum. It is a lullaby in which the mother calls her children back home when the sun goes down. It can also be interpreted with a more comprehensive meaning evoking the return to the home island of the Timorese who left.

Lyrics:

Mai falie
fila falie
mama bolu ita falie
Mai falie
fila falie
mama bolu ita falie
Loron atu tun ona
fulan atu sae ona
mama bolu ita falie
Mai falie
fila falie
mama bolu ita falie

English translation:

Come back, eh
Do come back, eh
Mama called us back, eh
Come back eh
Do come back eh
Mama called us back eh
The sun is going down
Dusk will come
Mama called us back
Come back eh
Do come bach eh
Mama called us back eh

Methodological and Performance suggestions:

Listen, and

Explore the concept of lullaby:

What is a lullaby?

What is a lullaby for?

What lullabies do you know?



Listen to examples of lullabies (traditional or other, e.g. by *Lullaby* by J. Brahms) <https://youtu.be/t894eGoymio?feature=shared>

- Identification of repetitions in the text: define gestures and associate them with repetitions of the text while listening to the music. Say the text rhythmically accompanying the music.
Ex: mama bolu ita falí e (4x)
- Sing and *act theatrically* in question-answer form: the teacher sings the first part of the sentences and the children complete according to the lyrics of the song.
Ex: teacher - mai falí e and fila falí e and / students - mama bolu ita falí
- Exploration of the rhythm of the text: divide into groups and establish a rhythmic pattern for each group.
Ex: Group 1 - lora tu tu / Group 2 - mama bolu ita / Group 3 - fila falí e
Interpret the established standards separately or by combining them.
Create a composition with rhythmic patterns: decide the pulse, duration and formal structure (e.g. ABCB).
- Improvisation using text expressions: choose words from the text and make rhythmic question-answer game (question and answer with equal duration).
For example, Question - mai falí / Answer - fila falí
- Accompaniment of the song: in each line of the song select and sing syllables with expressive intonation.
Ex: Accompaniment of the 2nd phrase: say (stressing) the syllables "-tu tu" "-tu sa-" and whisper (heightening the syllables) "mama bolu ita"

Explore

Other arrangements of the song



Listen to other interpretations of the music and identify similarities or differences at the level of voices, instruments, form, musical genre and style and among others.

Example:

Video by the group Sete Lágrimas: <https://youtu.be/dMwo8eT3c9s>

Down by the Salley Gardens

Ireland

Poem by W.B. Yeats
Traditional Irish Air

D A G D G A7

Vo. Down by the Sal - ly gar - dens My love and I did
field down by the ri - ver, my love and I did

D A G D G A7

Vo. meet She passed the Sal - ly gar - dens with lit - tle snow white
stand. And on my lea - ning shoul - der, she laid her snow white

D F#min Bmin A D G Bmin A7

Vo. feet. She bid me take love ea - sy, as the leaves grow on the
hand. She bid me take life ea - sy as the grass grows on the

D A G D G A7

Vo. tree. But I be - ing young and foo - lish, with her did not a -
weirs. But I was young and foo - lish, and now am full of

D

Vo. gree. In a tears



Videos:

<https://youtu.be/V18BYsO6JyM?feature=shared>

You can see the first page of an arrangement for S(S)ATB by our In-Voice4Mpowerment Irish Partner, John O'Flynn. See the full arrangement here <https://in-voice.schools.ac.cy/wp-content/uploads/2024/04/Down-by-the-Salley-Gardens-Full-Score.pdf>

Down by the Salley Gardens

Flexible voice arrangement for SSATB or SSAAA Voices *a cappella*

Poem by W. B. Yeats

Traditional air, arranged by John O'Flynn

The musical score is arranged for five voices: Soprano, Soprano 2 (optional), Alto, Tenor (or Alto 2), and Bass (or Alto 3). The key signature is one flat (B-flat) and the time signature is 4/4. The score is divided into three systems, each starting with a measure number (1, 2, and 4 respectively).

System 1: The Soprano, Soprano 2, and Alto parts are silent. The Tenor part is also silent. The Bass part begins with a whole note rest, followed by a quarter note G2, a quarter note F2, and a half note G2. The lyrics "Oo" are written below the Bass staff.

System 2: The Soprano and Soprano 2 parts are silent. The Alto part begins with a half note G2, followed by a quarter note F2, a quarter note G2, and a half note G2. The lyrics "Sal - ley gar - dens," are written below the Alto staff. The Tenor part is silent. The Bass part begins with a half note G2, followed by a quarter note F2, a quarter note G2, and a half note G2. The lyrics "Oo" are written below the Bass staff.

System 3: The Soprano and Soprano 2 parts are silent. The Alto part begins with a half note G2, followed by a quarter note F2, a quarter note G2, and a half note G2. The lyrics "Sal - - ley gar - dens," are written below the Alto staff. The Tenor part is silent. The Bass part begins with a half note G2, followed by a quarter note F2, a quarter note G2, and a half note G2. The lyrics "Oo" are written below the Bass staff.

Optional pedagogical rehearsal ideas before or while learning the choral parts

Read the poem by W.B. Yeats and discuss the images, atmosphere and feelings it evokes. What do you notice about the sounds that the words make, the use of rhyme and repetition, and the relationship between the two verses?

- ‘Salley’ comes from the Gaelic-Irish word “saileach”, which translates as ‘willow tree’. Can you find other images/stories with young people and willow trees?
- Imagine a soft gentle landscape with warm and pleasant sunshine, and a soothing breeze. Improvise movement, freeze-frames and sounds (body percussion) to create the atmosphere of the Salley gardens (one can be a tree, person or some other entity in the gardens). One or two of these ideas might later be included in a performance of the choral piece.
- Discuss the two persons represented in the song – the storyteller and the person that they love; improvise movement and freeze-frames to suggest their differing views on life and love – one is in a hurry, the other remains relaxed.
- Create a soundscape for the Salley gardens (relaxed feeling) using the pentatonic scale – then repeat in combination with body percussion.
- Experiment with different ways to move to each line of the poem, and then decide as a group which of these might work later with a choral performance.
- The choral leader and group might adapt the simpler score parts (introduction, interlude and ending) to experiment with simple melodic ostinati and textures in pentatonic idiom.
- Learn and sing the traditional melody in unison, paying attention to differences in the third line.
- If the singers are secure with loop improvisations using the pentatonic scale, extend this by adding ‘guest notes’, ‘fah’ or ‘ti’ or both (more challenging).
- Explore further with creating and/or adding additional lines using BandLab.

Performance notes:

This is a flexible arrangement that can be performed as SSATB or SATB, or adapted to upper-voice choir in four or five parts (transpose the bass part an octave above and invert the original alto and tenor parts where appropriate).

- The piece should be performed at a relaxed tempo (c. 68 bpm). Incorporate a restrained *ritardando* before all pause marks and at the end of the piece (but nothing too dramatic – ‘take life easy!’)
- While dynamics should obviously reflect the quiet atmosphere of the text, the choral leader and group might decide on subtle changes in dynamics that best suit their interpretation.
- Breathing for the main melody would ideally follow 4-bar phrasing according to text (but for the third line of both Verses 1 and 2, you could take a breath after 2 bars).
- The ‘oos’, while creating rhythmic variety at the onset of each short phrase, should create a gentle, flowing effect throughout the piece.
- For the third line of both verses ‘She bid me take love/life easy’, imagine a conversation between the main soprano part (the storyteller) whose line should come through in the texture, and all other parts (representing the one who is loved). These other parts should sing in a breathier style, perhaps imagining that the willow trees are also whispering the advice ‘Take life ea-sy’ or ‘Take love ea-sy’.

Asherombasma

Cyprus

D5 Gm D5 Gm D5 C5 3fr. D5

10 D5 Gm D5

O a - she - ro - mba - zo tziai - rkou - mai af - kin sti gei - to -

17 A D5 Gm D5

nia sou o na do ta mav - ra ma - thkia

24 Gm D5 C5 3fr. D5

sou na - kou - so ti la - lia sou

This is a traditional Cypriot tune (a *Cyprus Phoni* or *foni*; *phoni* (voice) refers to the characteristic melody originating from a certain geographical location), originating from the area of Zodia, a village in the north-western part of Cyprus. It was recorded by Theodoulos Kalinikos, the first Cypriot folk music researcher, who travelled around Cyprus in 1924-1948 collecting many folk songs of the island. This song was first recorded in Zodia in 1945.

Cypriot folk songs are mostly modal with rhythmic variety. **Asherombasma** follows a more conventional time signature, the regular 3/4 and rhythm. The frequent double consonants of the Cypriot dialect add to the richness of the Cypriot vocal music. The instruments accompanying the song are the violin, doubling the melody with or without some decoration, often repeating the melody of the last two lines of each verse and the Cypriot *laóúto* (lute), providing the harmonic base (omitting the 3rd of the chord, hence the tablature in the above score).

This is a song of loving desire. The protagonist waits eagerly to finish his work, the 'asherombasma'* and looks forward to seeing his beloved. In her arms, he wishes to forget the day's hard work. Considering the fact that the work of 'asherombasma' was done at night, the song is undoubtedly an anthem to love, at the same time, to the human effort of the Cypriot farmer, who watered this land with his sweat for hundreds of years. He finally arrives at his beloved's neighbourhood. He says he came by to see some friends there, but what he really wishes for is to see her.

*Asherombasma: loading and carrying the straw with donkeys and carriages to the barn 'asheronarin' after harvesting and thrashing.

Lyrics (Greek)

1. Ασιερομπάζω τζ'
έρκουμαι
αυκήν στην γειτονιά σου
Ω, να δω τα μαύρα μμάθκια
σου ν'ακούσω την λαλιάν
σου (2x)

2. Έχω κοντά σου μίαν ριτζιάν
τζαι καρτερώ να πιάσει
Ω, ν' αφήκεις το κορμάτζιν μου
στ'αγκάλια σου να πνάσει

3. Ξύπνα δκιαμαντοπούλα μου
τζι'ήρτα στην γειτονιά σου
Ω, να δώ είντα εννά μου
κάμουσιν
τα γειτονόπουλά σου.

4. Το ίδιο με την 1^η στροφή

Transliteration

1. Asherombazo tj'
erkoume
afkin stin yitonia sou
Oh, na dho ta mavra
mathkia sou n'akouso ti
lalia sou

2. Eho konda sou mia ritjia
tjai kartero na piasi
Oh n' afikis to kormatji mou
st' angalia sou na pnasi

3. Xypna thkiamandopoula
mou tj' irta sti gitonia sou
Oh, na dho inda pou
kamousin
ta yitonopoula sou.

English translation

1. I am finishing work and
coming to your
neighbourhood at dawn
Oh, to see your dark eyes
and listen to your voice

2. I have a plea for you
and I am waiting for it to be
answered
Oh please let my body
rest in your arms

3. Wake up my little diamond
I came to your
neighbourhood
Oh, let's see how your
neighbourhood boys are
doin'.

4. The same as the 1st verse

Listen to the pronunciation: <https://youtu.be/xOSOIfcPFGo>



Another performance

<https://www.youtube.com/watch?v=jaP1BgsHly0>

Methodological Suggestions for Performance

- Teach the song by rote in a steady moderate tempo and perform it in one group or two groups; in the case of two groups, the second group repeating the last two lines of each verse.
- Perform the song with body percussion on basic rhythmic elements: e.g. pulse, strong beats, rhythmic ostinato deriving from the song etc.

- Add a vocal drone (a practice stemming from Byzantine tradition)
- Create a different structure that comprises, the drone, improvisation on selected motifs from the tune, vocalisations and or use of melismatic passages, an underlying soundscape on etc.

Explore I

- Listen to and compare different interpretations.
What is/are the voice(s) doing?
How is the tune being varied/modified?
What is the role of the instruments?
What is the prevailing atmosphere?
Can you create a soundscape of the suggested atmosphere?



Videos

A presentation at a TV programme:

<https://youtu.be/JJzBAPz0jsY?feature=shared>

An arrangement by Alkinoos Ioannides:

<https://youtu.be/Ua3LVmGERqs?feature=shared>

An arrangement by Michalis Hadjiyannis:

<https://www.youtube.com/watch?v=Xzsube9U9vM>

Paphos Music School (Cyprus)

https://youtu.be/TMiap_cd18A?feature=shared

Explore II

The following is a choral arrangement **by Angelina Nikolaidou**.

Pay attention to:

- the change of time signature;
- the alternation of monophonic and homophonic textures;
- the harmonies resulting from the 3-part texture, and
- certain unconventional stylistic elements



Asherombasma

Arrangement: Angelina Nikolaidou

Soprano
A she ro mba zo tze rkou me af ki sti — gi to nia sou na do ta ma vra

Mezzo-Soprano
A she ro mba zo tze rkou me af ki sti — gi to nia sou na do ta ma vra

Alto
si si ro mba zo tze rkou me af ki sti — gi to nia sou na do ta ma vra

6
S
ma thkia sou na kou so ti la lia sou E ho ko nda sou mia ri tzia tze

Mezzo
ma thkia sou na kou so ti la lia sou E ho ko nda sou mia ri tzia tze

A
ma thkia sou na kou so ti la lia sou E ho ko nda sou mia ri tzia tze

12
S
kar te — ro na pia si Xy fi ko to kor ma tzi mou st'a ga lia sou na pna si

Mezzo
kar te — ro na pia si Xy fi ko to kor ma tzi mou st'a ga lia sou na pna si

A
kar te — ro na pia si Xy fi ko to kor ma tzi mou st'a ga lia sou na pna si

18

S Xy pna thkia ma ndo pou la mou tz'i rta sti— gi to nia sou na do in da mbu

Mezzo Xy pna thkia ma ndo pou la mou tz'i rta sti— gi to nia sou na do in da mbu

A Xy pna thkia ma ndo pou la mou tz'i rta sti— gi to nia sou na do in da pou

24

S ka mnou si ta gi to no pou la sou A she ro mba zo tze rkou me af

Mezzo ka mnou si ta gi to no pou la sou A she ro mba zo tze rkou me af

A ka mnou si ta gi to no pou la sou A she ro mba zo tze rkou me af

30

S ki sti— gi to nia sou na do ta ma vra ma thkia sou n'a kou so ti la lia sou

Mezzo ki sti— gi to nia sou na do ta ma vra ma thkia sou n'a kou so ti la lia sou

A ki sti— gi to nia sou na do ta ma vra ma thkia sou n'a kou so ti la lia sou



Video (from the In-Voice4Mpowerment Concert)

<https://youtu.be/JWshPFnq8s>



The following is a choral arrangement especially for the project by IN-VOICE4MPOWERMENT Latvian partner, the composer Laura Jēkabsons. *In the next page, you can see the first page of the arrangement. You can see the full arrangement here https://in-voice.schools.ac.cy/wp-content/uploads/2024/04/Asherombasma_full_score.pdf*

Pay attention to the vocal pedal/drones and the spaces for improvisation.

Asherombasma

Arranged by Laura Jēkabsone

A *improvisation by solo 1
based on the scale
approx for 15-20 seconds*

B *mf*

mp
*Choose the most convenient vowel. ("mm"; "oo", "aah"; "oh" etc.)

S
A

mp
*Choose the most convenient vowel. ("mm"; "oo", "aah"; "oh" etc.)

T
B

7

13

S
A

T
B

The musical score is written in 3/4 time and consists of three systems. The first system includes a piano part (A) with an improvisation instruction and a vocal part (B) with a dynamic marking of *mf*. The vocal part is divided into Soprano (S) and Alto (A) staves, and Tenor (T) and Bass (B) staves. The piano part is marked *mp* and includes instructions to choose a vowel. The second system starts at measure 7 and the third system starts at measure 13. The piano part continues with a melodic line, while the vocal parts provide a harmonic accompaniment.

Ceol Earraigh

Ireland

for SA chorus

Focail le Michael Hartnett

John Buckley

(1978)

Con moto ♩=82

Soprano

Alto

4

S

A

7

S

A

11

S

A

15

S

A

Cú - cú na cu - aiche, cú - cú,
Cú cú cú, cú cú cú cú cú cú, cú cú cú cú cú cú, cú cú cú

cú, ag ei - - -
cú cú cú, cú cú cú cú cú cú, cú cú cú cú cú cú, cú cú cú

- tilt go h - árd chun nead a aim - siú.
cú cú cú, cú cú cú cú cú cú, cú cú cú cú cú cú, cú cú cú cú cú,

Cú - cú na cu - aiche, cú - cú, cú.
cú cú.

Pib pib na néan - laith, pib pib,
du be du be du du be du be du du be du be du

2
18

S *cresc.*
pib, Á cháin

A *cresc.*
du be du be du du be du be du du be du be du

21

S *f*
— eadh go da - na ar gheag an

A *f*
du be du be du du be du be du du be du be du

24

S *mp*
chraimn, Pib pib na néan - laith,

A *mp*
Pib pib, pib

27

S *p* *mf*
pib pib, pib. Cá cá na bpréa - chán,

A *p* *mf*
pib. Du be du be du be du be

31

S *cresc.*
cá cá cá, ag al - - -

A
du be du be du be du be du be du be

34

S *f*
- - - padh siar na

A *f*
du be du be du be du be du be du be

37 *mp*
 S siol - ta san mháigh, Cá cá na
 A du be du be cá cá, *mp*

40 *p* *mf*
 S bpréa - chán, cá cá cá. Búm búm an
 A cá cá. Du be du ah *mf*

44
 S ghun - na, búm búm búm,
 A Du be du ah Du be du ah Du be du ah

47 *cresc.*
 S Scaip - - - - - tear na
 A *cresc.* Du be du ah Du be du ah Du be du ah

50 *f*
 S héin go léir san spéir,
 A *f* Du be du ah Du be du ah Bum bum

53 *mp* *p*
 S Búm búm an ghun - na, búm búm búm.
 A *mp* bum bum *p*

Additional Resources for “Ceol Earraigh”

Music by John Buckley, Text (poem) by Michael Hartnett

Ceol Earraigh

Cú-cú na cuaiche, cú, cú, cú,

Ag eitilt go hard chun nead a aimsiú. Cú-cú na cuaiche, cú, cú, cú.

Píb-píb na néanlaith, píb, píb, píb,

Á cháineadh go dána ar ghéag an chrainn. Píb-píb na n-éanlaith, píb, píb, píb.

Cá-cá na bpréachán, cá, cá, cá,

Ag alpadh siar na síolta san mháig. Cá-cá na bpréachán, cá, cá, cá.

Búm-búm an ghunna, búm, búm, búm, Scaiptear na héin go léir san spéir. Búm-búm an ghun-na, búm, búm, búm.

Translation (John Buckley, 2018)

Spring Music

Koo-koo of the cuckoo, koo, koo, koo Flying high to find a nest.

Koo-koo of the cuckoo, koo, koo, koo.

Pip-pip of the birds, pip, pip, pip, Complaining boldly on the branch of a tree.

Pip-pip of the birds, pip, pip, pip.

Caw-caw of the crows, caw, caw, caw, Devouring the seeds in the field.

Caw-caw of the crows, caw, caw, caw.

Boom-boom of the gun, boom, boom, boom, All the birds are scattered in the sky.

Boom-boom of the gun, boom, boom, boom.

(Reproduced with the kind permission of John Buckley)

Link to recording:

<https://www.youtube.com/watch?v=YLucqZRz030>

Performed by the Mornington Singers, conductor Orla Flanagan

‘Ceol Earraigh’ (‘Spring Music’) is the fourth song of Buckley’s collection *Five Two-Part Songs for Children* (1978).

Composer’s notes:

Five Two-Part Songs for Children was composed in 1978 for the choir of the Holy Spirit Girls Primary School in Ballymun, Dublin and is dedicated to its director, Mary O’Flynn.

The poems were written in Irish especially for these songs by Michael Hartnett (1941-1999), one of the foremost Irish poets of the twentieth century. To my knowledge they have not been published elsewhere. They display a combination of humour and lyricism in Hartnett’s beautifully simple, evocative, and mellifluous use of the Irish language. The musical settings are all for a two-part choir, and range in character from the reflective to the humorous and light-hearted. The songs are performed in Irish (as Gaeilge) in [the attached] recording.

John Buckley, 2018

(Excerpted from notes to the CD *To the Northeast – The choral music of John Buckley*, Divine Art Limited, 2019, with permission of the author).

Optional rehearsal ideas before or while learning the choral parts

1. Read the translation of the Irish-language (Gaelic) song text. Encourage choir members to play with the words that depict bird sounds, and to create some suitable word-sounds of their own to suggest other birds who start to make music in spring.
2. Use these word-sounds (from the translation and your own word-sounds for birds) to practice the rhythms of the song (reading or by ear). Adapt ostinati from the following: the repeated pattern established in bars/measures 1-10 in the alto part; and bars/measures 1-2, 3-4, 5-6, 7-8 in the soprano part.
3. In groups, choir members compose short pieces based on the ideas from 1 and 2 above (rhythmic word-sound patterns).
4. Read and listen to the Irish-language (Gaelic) words. Practice saying these words while also clapping the rhythms.
5. The tonality of this piece is F major modal with a minor 7th (E flat) making it Mixolydian mode. A possible creative exercise here would be to ask for improvised two-bar phrases, scaffolded with ostinatos based on F-E flat and/or F-C combinations. Chime bars or other instruments could also be used in combination with voices here.
6. The vocal warmup session might usefully incorporate some fun exercises built on rising and falling pentachord and arpeggio figures, as these feature in the choral piece
7. Before singing the soprano and alto parts with the Irish-language text, singers could vocalise to vowels from the given word-sounds ('cú', 'pib', 'cá' and 'búm').
8. When the piece/text is learned and memorised, discuss with the choir what dynamics and possible actions and facial expressions might be included in the performance, particularly in the last verse where the sound of a gun suggests a dramatic change.
9. Another idea would be to begin and end with a live soundscape made up of vocal sounds (imitating different species birds in a forest, but also including anything that the title of the song suggests: *Ceol Earraigh* = Spring Music).
10. Choir members could experiment with BandLab or other software to create a recorded soundscape, incorporating phrases from the song in one, two or more parts, with the option of adding in recorded sound effects. This could be done as a separate project, or the recording could be played as bookends for the live performance.

Lek gervelės

Lithuania

Lek gervelės, lek gervelės, lek gervelės į gojų.
Neš gervelės, neš gervelės, neš gervelės lizdelį .
Ded gervelės, ded gervelės, ded gervelės kiaušelius.
Ved gervelės, ved gervelės, ved gervelės vaikelius.
Lek gervelės, lek gervelės, lek gervelės iš gojaus.

"Lek gervelės" is a Lithuanian folk song about the life of cranes: it tells how birds fly to the forest, build a nest, lay eggs, and hatch live young. In Lithuanian folk songs with animal themes are often created as metaphors for the life of human beings. Such songs may also use images of other animals (e.g. horse, swan, hare) and trees (e.g. oak, lime, birch). This juxtaposition of nature and human life derives from the ancient Baltic pagan faith, when Lithuanians worshipped natural objects: the sun, the moon, animals and plants.

Lyrics

Lek gervelės, lek gervelės, lek gervelės į gojų.
Neš gervelės, neš gervelės, neš gervelės lizdelį .
Ded gervelės, ded gervelės, ded gervelės kiaušelius.
Ved gervelės, ved gervelės, ved gervelės vaikelius.
Lek gervelės, lek gervelės, lek gervelės iš gojaus.

English translation

The cranes are flying into the forest.
Carrying a crane's nest.
Cranes lay eggs.
Hatching cranes' chicks.
Cranes fly from the forest.

Listen to the pronunciation: <https://youtu.be/tDt5Kfn1P2k>



Videos:

Vilnius University ensemble:

<https://www.youtube.com/watch?v=YCq743rH0e4>

Lithuanian Song Festival:

<https://www.youtube.com/watch?v=mstG5vqcl4I>

V. Povilionienė and P. Vyšniauskas, "Lek gervelė":
<https://www.youtube.com/watch?v=8si65BaMiaY&t=46s>

Methodological and Performance suggestions:

"Lek gervelės" is sung without adhering to the canons of rhythm - speeding up, slowing down, delays are possible.

Some performers sing "Lek gervelės", which is in plural, and some sing "Lek gervelė", which is singular. Both versions are correct and acceptable.

In Lithuania, a common way of singing is for one person to lead the melody and the others to accompany it. The song is performed a capella, so it is suggested that the first phrase ('Lek gervelės') is sung by a solo singer, and the other singers join in in the next phrase. This principle should be followed in every one of the verses.

The song is performed in a wide, unhurried manner, enjoying and 'feeling' each consonant. The song can be "framed" by starting with the first verse and ending with the last verse in *murmurando*.

It is suggested to add either an imitation or an audio recording of bird sounds at the beginning and end of the song. It is also possible to add instruments imitating the sounds of nature (e.g. a rain stick). Even better, children can explore and create sounds using various digital tools.

Raimundo Martinkėno has made the following arrangement for mixed choir:



♩ = 76 5

A

5 unis. *mf*
Le-k ger - ve - lè, le-k ger - ve - lè, le-k ger - ve -

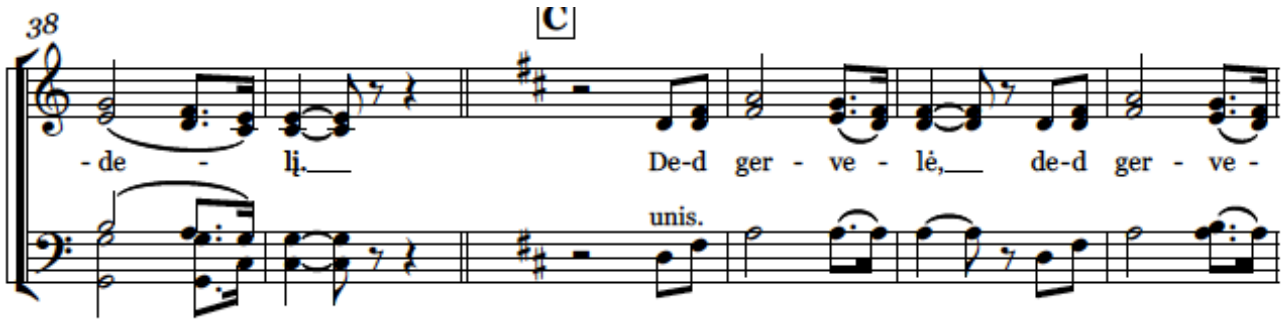
12 unis.
lè pe-r gi - riã. O, o,

18 **B**
le-k ger - ve - lè pe-r gi - riã. Ne-š ger - ve -

25
- lè, ne-š ger - ve - lè, ne-š ger - ve - lè liz - de -

31
- lĩ. O, o, ne-š ger - ve - lè liz -

38 C



- de - li. De-d ger - ve - lè, de-d ger - ve - unis.

44



- lè, de-d ger - ve - lè kiau - še - lius. O, o,

51

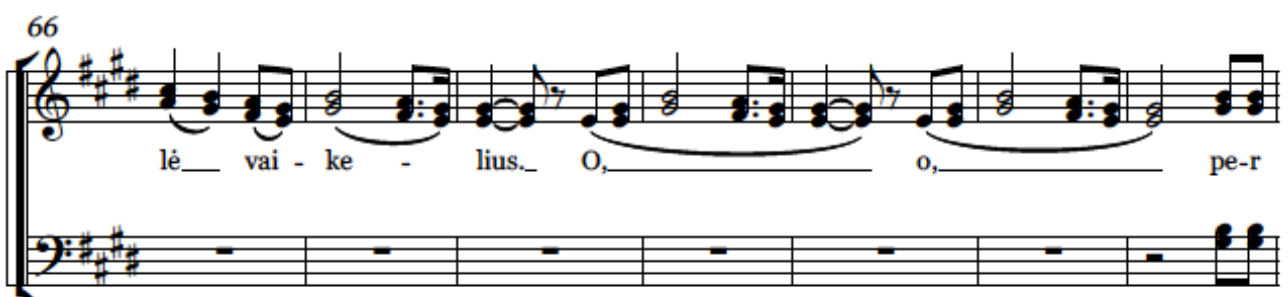


de-d ger - ve - lè kiau - še - lius.

57 D S.A.

Pe-r ger - ve - lè, pe-r ger - ve - lè, pe-r ger - ve -

66



lè vai - ke - lius. O, o, pe-r

73 **E** *ff*

ger - ve - lè__ vai - ke - lius._ Iš-ved ger - ve -

80

- lè,__ iš-ved ger - ve - lè, iš-ved ger - ve - lè__ vai - ke - lius._ O,__

87

o,__ iš-ved ger - ve - lè__ vai - ke -

94

lius._ O,__ o,__ iš-ved

99 **F** *molto rall.*

ger - ve - lè__ vai - ke - lius._

Saulala Riduola

Music - Jonė Girdzijauskaitė
Lyrics - Lithuanian folk;
Melody - J. S. Bach

$\text{♩} = 60$ chest, snap, chest, chest

Sau - la sau - la, sau-la la ri-duo-la, sau-la - la ri-duo-la, sau - la-la.

6 *Simile*

Sau - la, sau - la, sau-la-la ri-duo-la, sau-la-la ri-duo-la sau - la-la.

11

Sau - la, Sau - la, Sau - la, Sau - la, Sau-la - la ri-duo-la, Sau-la - la ri-duo-la

28 *Simile*

Ri-duo-lė - la, Sau - la - la, Ri-duo-lė - la Sau - la - la Sau - la - la.

11

Sau - la, Sau - la, Sau - la, Sau - la, Sau - la - la ri - duo - la, Sau - la - la ri - duo - la

15

Ri - duo - lè - la Sau - la - la Ri - duo - lè - la Sau - la - la Ri - duo - lè - la Sau - la - la Sau - la - la

Simile

20

Sau - la, sau - la, sau - la - la ri - duo - la, sau - la - la ri - duo - la sau - la - la

tr *tr* *tr* *tr*

24

Sau - la, sau - la, sau - la - la ri - duo - la, Sau - la - la ri - duo - la Sau - la - la Ri - duo - lè - la,

tr *tr*

28

Simile

Ri-duo-lè - la, Sau - la - la, Ri-duo-lè - la Sau - la - la Sau - la - la.

32

Sa Sau - la, sau - la, Sa Sau - la, sau - la Sa Sau - la, sau - la, Sa Sau - la, sau - la.

36

Sa Sau - la Sa Sau - la Sau - la - la ri-duo-la Sau - la - la Ri-duo-lè - la.

40 *Simile*

Ri-duo-lè - la,
Sau - la - la,
Ri-duo-lè - la,
Sau - la - la,
Sau - la - la.

44 *Slower, proudly*

Sau - la sau - la,
sau - la - la
Ri - duo - la sau - la - la.

In this part the piano is either not playing or playing the same as the singers to the extend the singers need.

48

Sau - la sau - la,
sau - la - la,
Ri - duo - la,
sau - la - la.

52

Sau - la,
sau - la,
Ri - duo - lè,
Ri - duo - lè,
Ri - duo - lè - la

56 *A tempo* *Simile*

Sau - la sau - la, sau-la la ri-duo-la, sau-la - la ri-duo-la, sau - la-la.

61 *Simile*

Sau - la sau - la, sau-la la ri-duo-la, sau-la - la ri-duo-la, sau - la-la.

66 *Simile* *Whispering*

Sau - la - la Sau - la - la

This composition is inspired by the choral works of Bela Bartok, who used folk melodies and arranged them in simple, but highly original ways for two or three part ensembles. The main theme is borrowed from J. S. Bach's Gigue from the French suite Nr. 4, and complemented with Lithuanian folk lyrics; they sound very natural together and allow the singers to think of what kind of features help music remain relevant and loved over the centuries.

The text only has two words – *saulala riduola*, which in old Lithuanian language means the rolling sun. Words like this can be found in the oldest Lithuanian polyphonic folk songs – *sutartinés*, which are known as having a meditative effect due to ever-repeating short melodic

and rhythmic patterns. The sun in Lithuanian culture, and probably in many others, is one of the most important archaic symbols, carrying the meaning of eternity. This also brings back the discussion about what will always remain important and relevant in music and in our lives.

The song is arranged mainly for two-part singing, with three-part middle section, which can be opted out if needed. The singing is also complimented by simple body percussion movements (chest beat and snaps). It can be performed with or without piano accompaniment and in any comfortable and creative stage arrangement.

Methodological and Performance suggestions

The interpretation of the song could correspond to the tradition of folk songs interpretation, which is organic and natural. No special artistic effects are needed. Body percussion which is marked in the vocal score is sufficient. However, the inventiveness of the performer is not limited.

Explore



Video This is a beautiful example how this song can be performed: <https://www.lrt.lt/mediateka/irasas/2000123366/dainu-dainele-2020-misrus-vokalinis-ansamblis-is-klaipedos-saulala-riduola>

This is the recording of an original composition by J. S. Bach:

https://www.youtube.com/watch?v=EOSINtKLBMI&ab_channel=mabbigeasy

This is another Lithuanian folk song about the sun:

https://www.youtube.com/watch?v=Xe0k9z9iLLg&ab_channel=Lepredormant



Video (from the In-Voice4Mpowerment Concert)

<https://youtu.be/XiS4-sVH-10>

Ayia Marina tjai Tzyra

[Αγία Μαρίνα τζιαι Τζυρά]
Cyprus

A musical score for the song 'Ayia Marina tjai Tzyra' in 3/8 time, key of D major. The score consists of three staves of music with lyrics underneath. The lyrics are: A - yia Ma ri na tzie tzy ra pou po tzi mi zis ta mo ra po tzi mis to tzi'a na gio sto tze par to pe ra gy ri sto tze stra fou pi so fer mou to gia tien mo ro tze the lo to

One of the most known Cypriot folk lullabies is *Ayia Marina*. As in many Cypriot folk songs, due to their oral tradition, this lullaby is found in many different variations, the so called “parallayes”. One of these “parallayes”, was recorded by Sozos Tombolis, a Cypriot folk song researcher, as shown in the above score.

Lyrics

Αγία Μαρίνα τζιαι κυρά
που ποτζοιμίξεις τα μωρά
ποτζοίμησ' το τζ' ανάγιωστο
τζ' επάρ' το πέρα, γύρισ' το

τζιαι στράφου πίσω φέρ' μου το
γιατί εν μωρό τζιαι θέλω το

νάννι ναννά ναννούδκια του

τζι' ύπνον εις τα μματούδκια
του

Transliteration

Ayia Marina tzie tzyra pou
potzimizis ta mora potzimisto
tz' anagiosto tz' eparto pera
gyristo

tzae strafou piso fer mou to
giati en moro tjae thelo to

nanni nanna nannouthkia tou

tj'ipnon is ta mmatouthkia tou

English Lyrics

Saint Marina and Lady
You who lulls babies to sleep
lull my baby too and raise it
take it away, around the world

return and bring it back to me
It's my baby and I want it

nanni nanna nannouthkia tou

let it close its little eyes and
sleep

Listen to the pronunciation: <https://youtu.be/RwXwIS6IsFQ>

Explore



Video:

<https://www.youtube.com/watch?v=HaPz8HygnA8>

Choral arrangement by the Greek composer and maestro Alkis Baltas



Video: <https://www.youtube.com/watch?v=FmKOKG2LqLM>

♩ = 60

Soprano *p* A - yíá Ma - rí _____ na - tjai Tji - rá _____

Alto *p* _____ rí _____ na tjai Tji - rá _____

Tenor *p* _____ rí _____ na tjai Tji - rá _____

Bass *p* _____ rí _____ na tjai Tji - rá _____

7

S pou po - tji - mí _____ zis ta mo - rá

A _____ mí _____ zis ta mo - rá

T _____ mí _____ zis ta mo - rá

B _____ mí _____ zis ta mo - rá

15

S
 po - tji- mis' mou _____ toun - to mo - ron _____

A
 po - tji- mis' mou _____ toun - to mo - ron _____

T
 po - tji- mis' mou toun - to mo - ron _____

B
 mis' mou _____ toun - to mo- ron _____

20

S
 tji ma - na tou _____ 'ni sto gia - lo

A
 oh _____ oh _____

T
 tji ma - na tou _____ oh _____

B
 oh _____ oh _____



Video (from the In-Voice4Mpowerment Concert):

<https://youtu.be/FmKOKG2LqLM>

Explore and compare the above plus the following interpretations:

<https://youtu.be/F-TMck0Ffl4?si=29q4O44VLPL0L03D>

<https://youtu.be/v6KRYKsz3G0?si=K6pRgba9-1FxorSg>



Maitia nun zira?

Spain/Basque Country



Maitia, nun zira is a popular Basque song from Zuberoa. José Tomas Uruñuela (1891-1964) from Gasteiz created a well-known arrangement around 1930.

The song was written for Jeanne Ündüreine, a woman born around 1701. Jeanne was educated in a convent in Oloro. She chose to marry Mixel de Reyau from Zubero, but her father refused to give his permission and sent his daughter back to the convent. The song describes the two lovers' despair.

Listen to the pronunciation: <https://youtu.be/OHtSQBm9viE>

Lyrics

Maitia; nun zira?
Nik ez zaitut ikusten,
Ez berririk jakiten:
Nurat galdu zira?
Nurat galdu zira?
Ala kanbiatu da zure deseña?
Hitz eman zenereitan,
Ez behin, bai berritan,
Enia zinela.
Enia zinela.

English translation

My beloved, where are you?
I do not see you
I don't even know your news,
Where have you gotten lost?
Where have you gotten lost?
Or has your desire changed?
You gave me the word,
Not just once, but twice,
That you were mine.
That you were mine.

Methodological and Performance suggestions:

- Warm ups based on patterns from the song
- Teach the song by ear.
- Sing the different phrases varying dynamics and expression marks.
- Explore bodily movement possibilities.
- Hum the melody of the song and add gestures/bodily movement/varying facial expressions.
- Create an introduction and an ending to this song focusing on what you think the prevailing atmosphere is and using the voice in different capacities
- Add choralography and dramatic/theatrical elements
- Where could the beloved be? Consider staging a scene where the beloved is seen in a situation/circumstance that the students create.
- Search for other songs that have similar content
- Discuss the message of the song and create an introduction (or middle part, or ending) with an improvised dramatic section
- Create an introduction to this song using thematic material from the song in BandLab
- Perform the song with choralography and with an introduction and an ending incorporating soundscapes, and/or theatrical elements, and digital creations.

Explore and compare the following performances

Videos:

Errobi Kanta -Chorales du Pays Basque, 1999 :

<https://www.youtube.com/watch?v=uAcQj3XJXPk>

Orfeoi Gazte:

<https://youtu.be/J-L2K8dtfig?si=ww2m7nU6-XU69BcT>

Dulce Pontes and Kepa Junkera:

<https://youtu.be/9ZftzbpWI3s?si=Bz6ZaT3RITIRtqf4>

Ensemble arrangement :

<https://youtu.be/dsm6WOFuuM?si=tTDMmaG7vcXMu2av>



Our Latvian partner, the composer Laura Jēkabsone arranged the song especially for the project as you see in the following pages.

MAITIA NUN ZIRA

arranged by Laura Jekabsone

♩ = 40

Alto Recorder *mp*

Voice *p*

Piano *mp*

Mai - ti - a nun zi - ra? Nik
 O - hi - ku - a nū - zū E -

5

A. Rec.

Voice

Pno.

et - zū - tūt i - kus - ten, ez be - rri - rik ja - ki - ten, Nu -
 nū - zū kam - bi - a - tū, Biho - tzi - an be - hūn har - tū, E -

9

A. Rec.

Voice

Pno.

rat gal - dū - zi - ra? Nu - rat gal - dū - zi -
 ta zū mai - ta - tū E - ta zū mai - ta -

13

A. Rec.

Voice

f

ra? A - la kam-bi - a - tü da
tü Ai - ta je - los - kor ba - tek

Pno.

mf

17

A. Rec.

Voice

p

Zu - re de - sei - na Hitz e - man ze - ne - rei - tan Ez
di - zü ka - u - sa - tü. Zu - u - re i - kus - te - tik, Geh -

Pno.

21

A. Rec.

Voice

p

beh - in bai be - rri - tan E - ni - a zi - ne - la,
ia - go min - tza - tze - tik Hark ni zü pri - ba - tü.

Pno.

25

A. Rec.

Voice

pp *f* *p*

E - ni - a zi - ne - la
hark ni - zü pri - ba - tü

Pno.

pp *f* *p*

pp *f* *p*

Buva dūda Vilniuj

Lithuania

Sutartinė

I
Bu - vo dū - da Vil - niuj. Bu - vo dū - da Vil - niuj.

II
Gal bu - vo, gal ne - bu - vo. Gal bu - vo, gal ne - bu - vo.

III
Aš, dė - dyt, ne - ži - nau ir na - mie ne - bu - vau.

IV
Bu - vo, bu - vo, kaip ne - bu - vo, bu - vo, bu - vo, kaip ne - bu - vo.

"Buvo dūda Vilniuj" is a Lithuanian folk song. It is a polyphonic, polyvocal piece with a special name - **sutartinė**. It is a type of song where different melodies and different lyrics are played simultaneously. Sutartinės are the pride of Lithuanians and are included in the UNESCO list of the Intangible Cultural Heritage of Humanity.

The title of the song refers to an unnamed wind instrument that used to be played in Vilnius in the past. It is very likely to be a bagpipe. Ethnologists agree that this song may have originated during the shepherding period, when shepherds were constantly competing for inventiveness and creating new texts and 'melodies'. It is believed that any children, perhaps more than twenty, would have taken part in such a creation. Additionally, there are many variations of this song, which can be sung, played with musical instruments, and danced.

Lyrics

Buvo dūda Vilniuj.

Gal buvo, gal nebuvo.

Aš, dėdyt, nežinau ir namie nebuvo.

Buvo, buvo, kaip nebuvo.

English translation

There was a bagpipe in Vilnius.

Maybe it was, maybe it wasn't.

Honey, I don't know, I haven't been home.

It was there, it was there, why wasn't it?

Listen to the pronunciation: <https://youtu.be/aYu4kH02i-4>



Videos: Dance: <https://www.youtube.com/watch?v=sAFJqEBUWY>

Arrangement for choir by Jonas Tamulionis:

<https://www.youtube.com/watch?v=hTI6TBWTKFU>

Methodological and Performance suggestions

- Traditionally, the song is performed at a fast tempo. Attention should be paid to precise articulation.
- It is recommended to start with Part I, followed by the other parts every 4 bars. An additional variation is to sing all the parts together or to combine two or three different parts in different order. In this way, one can create a song in parts, each with a different number of melody combinations. In other words, the four melodic lines can be used creatively! The use of body percussion is highly recommended, combining singing with rhythmic accompaniment.
- Another suggestion is to sing as if imitating musical instruments (each part can be a different instrument!) – for instance, one can imitate the sound of a trumpet or bells or, even, imitate a string quartet, if all four parts are combined simultaneously. The use of body percussion is highly recommended, combining singing with rhythmic accompaniment.
- This is a humorous song. It can be performed by the singers in a form of dialogue. In ad, each part can be performed theatrically, in a different mood/character in the following manner: confidently (There was a bagpipe in Vilnius), doubtfully (Maybe it was, maybe it wasn't), apologetically (Honey, I don't know, I haven't been at home), and firmly (It was there, it was there, why wasn't it). Theatrical gestures/movements can complement the expressive/theatrical singing.

Additional information and references

<https://etalpykla.lituanistika.lt/object/LT-LDB-0001:J.04~2000~1587149605813/J.04~2000~1587149605813.pdf>

<https://www.pakartot.lt/album/vilnius-kaip-ant-delno/buvo-duda-vilniuj4>

<https://archyvas.lti.lt/irasai/index.php?id=4416>

Bibliographical references

Lietuvos muzikologija. 2000, 1, p. 89-103. ISSN 1392-9313.

In the following arrangement of “Buvo dūda Vilniuj” note the overall harmony that is created by the combination of all parts paying attention to the overall harmony that results from the combination of parts 1,2,4,6,8 and that of parts 3,5,7.

BUVO DŪDA VILNIUJ

Sutartinė

♩ = 84

1
2
3
4
5
6
7
8

Bu - vo, bu - vo,
u - ta, u - ta,
Gal bu - vo, gal ir ne.
U - ta, u - ta, un - ty - ta.
Bu - vo dū - da Vil - niuj.
Un - ty - ta, u - ta, u - ta, un - ta - ta - ta, u - ta, u - ta.
Bim bam

5
1
2
3
4
5
6
7
8

Bro - lyt, ne - ži - nau, aš na - mie ne - bu - vau.
kaip ne - bu - vo.
ū - ta - ta.

Dindaru Dandaru

Latvia

Din - da - ru dan - da - ru o - zo - li - ņi din - da - ru dan - da - ru o - zo - li - ņi

3
vi - si ta - vi za - ri - ņi zī - lī - šu pil - ni vi - si ta - vi za - ri - ņi zī - lī - šu pil - ni.

Dindaru dandaru is a Latvian folk game.

Description of the folksong game/play:

The players create a garden, one in the middle. One goes in a circle, the middle one stands. Singing "ložņā, ložņā", the garden stops, and everyone raises their joined hands. The middle one creeps under the raised hands, but when the children sing 'lec apkārt', he jumps around the outside of the garden on one leg. At the end of the song, he pushes the one behind whom he has stopped into the middle, and steps into the vacant space himself. If there are many participants standing in the circle, there may be several jumpers around.



Game example: <https://www.youtube.com/watch?v=1WYJZqvJfQY>

Song: <https://www.youtube.com/watch?v=k1rEQGyMhEA&t=15s>

- | | |
|---|--|
| 1. Dindaru dandaru ozolini | 1. Dindaru Dandaru, oak-tree, |
| 2. Izgāju lasīt, apsamaldījos'ī | 2. I was collecting acorns but got lost. |
| 3. Ai, Dieva dēliņi, vedat'ī cauri. | 3. Oh, sons of God, guide me through. |
| 4. Ložņā, ložņā lakstīgala. | 4. Sneak, sneak nightingale |
| 5. Caur zaru zariem, caur pazariem'ī. | 5. Through branches, through boughs. |
| 6. Lec apkārti tautu meita līdz tu savu sadabūs | 6. Jump up people's girl you will find your way. |
| 7. Kad tu savu sadabūsi, paliec pati vietīņā. | 7. When you get yours it stays the same. |

Dindaru Dindaru (SSAA) Arrangement by the Latvian composer Laura Jēkabsons



Audio:

<https://www.youtube.com/watch?v=BZrM10mMpa4>

<https://open.spotify.com/track/3H6u2FVoMImvKj8qbfaHda?si=7df262c642814ada>



Video:

<https://www.youtube.com/watch?v=Cj0bjJmn84>

Dindaru dindaru

Edition for school choirs
2023

Laura Jēkabsons

Latvian folksong

The musical score is arranged for four voices: Soprano I (SI), Soprano II (SII), Alto I (AI), and Alto II (AII). It is in 4/4 time and consists of three systems of staves. The lyrics are in Latvian. The first system (measures 1-3) features SII and AI with lyrics "Eh - eh, eh - eh," and AII with a rhythmic accompaniment. The second system (measures 4-6) continues the vocal lines, with AI singing "Din - da - ru dan - da - ru o - zo - li - ņi". The third system (measures 7-8) concludes with AI singing "vi - si - ta - vi za - ri - ņi zī - lī - šu pil - ni". Dynamics include *mf* and *mp*. The score includes various musical notations such as rests, notes, and slurs.

10

SI *mf* eh - eh,___

SII Eh - eh,___ eh - eh,___ eh - eh,___

AI Eh - eh,___ eh - eh,___ eh - eh,___

AII *12*

13

SI eh - eh,___ iz - gā - ju mek - lēt___ ap - sa - mal - dī - jo - si, iz - gā - ju mek - lēt___ ap - sa - mal - dī - jo - si

SII eh - eh,___

AI eh - eh,___ Oo, Oo,

AII

16 *cresc.* *f*

SI iz - gā - ju mek - lēt___ ap - sa - mal - dī - jo - si, iz - gā - ju mek - lēt___ ap - sa - mal - dī - jo - si eh - eh,___

SII *cresc.* *f* iz - gā - ju mek - lēt___ ap - sa - mal - dī - jo - si, iz - gā - ju mek - lēt___ ap - sa - mal - dī - jo - si eh - eh,___

AI *cresc.* *f* Oo, Oo, eh - eh,___

AII *16* *f* eh - eh,___

19

SI *sup.p*
eh - eh, eh - eh, eh - eh,

SII *sup.p*
eh - eh, eh - eh, eh - eh,

AI *sup.p*
eh - eh, eh - eh, eh - eh,

AII *sup.p*
eh - eh, eh - eh, eh - eh,

22

SI *mp* *cresc.*
Ai, die-va dē-li-ņi ve-dat ma-ni cau ri, ai, die-va dē-li-ņi ve-dat ma-ni cau ri, ai, die-va dē-li-ņi ve-dat ma-ni cau ri,

SII *mp* *cresc.*
Eh, eh, eh,

AI *mp*
din da - ru dan da - ru din - da - ru dan da - ru

AII *mp* *cresc.*
Ai, die-va dē-li-ņi ve-dat ma-ni cau ri, ai, die-va dē-li-ņi ve-dat ma-ni cau ri, ai, die-va dē-li-ņi ve-dat ma-ni cau ri,

25

SI *mf* *cresc.*
ai, die-va dē - li - ņi ve-dat ma-ni cau - ri, lo - dā, lo - dā, laks - tī - ga - la, lo - dā, lo - dā, laks - tī - ga - la,

SII *mf* *cresc.*
eh lo - dā, lo - dā, lo - dā, lo - dā,

AI 4
/ / /

AII *mf* *cresc.*
ai, die-va dē - li - ņi ve-dat ma-ni cau - ri, lo - dā, lo - dā, laks - tī - ga - la, lo - dā, lo - dā, laks - tī - ga - la,

37

SI
caur za - ru za - riem, caur pa - za - riem caur za - ru za - riem

SII
caur_ za - ru za - riem caur_ pa - za - riem_ caur_ za - ru za - riem

AI
caur_ za - ru za - riem caur_ pa - za - riem_ caur_ za - ru za - riem

AII
caur za - ru za - riem caur pa - za - riem caur za - ru za - riem

♩ = 100

40

SI
caur pa - za - riem caur pa - za - riem

SII
caur_ pa - za - riem_ caur_ pa - za - riem_

AI
caur_ pa - za - riem_ caur_ pa - za - riem_

AII
caur pa - za - riem caur pa - za - riem *mp* din - da - ru dan - da - ru din - da - ru dan - da - ru

43

SI
mf eh - eh,___

SII
mf Eh - eh,___ eh - eh,___ eh - eh,___

AI
mf Eh - eh,___ eh - eh,___ eh - eh,___

AII
4

46

SI
eh - eh, —

SII
eh - eh, —
din - da - ru dan - da - ru din - da - ru dan - da - ru

AI
eh - eh, —
din - da - ru dan - da - ru din - da - ru dan - da - ru din - da - ru dan - da - ru din - da - ru dan - da - ru

AII
din - da - ru dan - da - ru din - da - ru dan - da - ru din - da - ru dan - da - ru din - da - ru dan - da - ru

sub.p *cresc.*

49

SI
din - da - ru dan - da - ru din - da - ru dan - da - ru eh - eh, —

SII
din - da - ru dan - da - ru din - da - ru dan - da - ru din - da - ru dan - da - ru eh - eh, —

AI
din - da - ru dan - da - ru din - da - ru dan - da - ru din - da - ru dan - da - ru eh - eh, —

AII
din - da - ru dan - da - ru din - da - ru dan - da - ru din - da - ru dan - da - ru eh - eh, —

mf *f*

52

SI
eh - eh, — eh aah.

SII
eh - eh, — eh aah.

AI
eh - eh, — eh aah.

AII
eh - eh, — eh aah.

mp *mf* *mp*

Titivity, tatatoj

Lithuania

Traditional

Musical notation for the first part of the song, consisting of two staves. The first staff has a treble clef and a 2/4 time signature. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The lyrics are: Ti - ti - ty, ta - ta - toj, kas ti gra - žiai triū - bi - jo? The second staff is identical to the first. The lyrics are: Ti - ti - ty, ta - ta - toj, kas ti gra - žiai triū - bi - jo? There is an asterisk at the end of the first staff.

Titivity tatatoj belongs to a specific category of folk songs, called “Sutartinės”. Sutartinės (from the word sutarti – to be in concordance, to get along well) is a form of polyphonic music, combining different melodies and lyrics at the same time, and are performed by female singers in north-east Lithuania. The melodies of the songs are simple, encompassing two to five pitches, and comprise two rhythmically and melodic distinct parts, often including nonce words, such as the lyrics “titivity tatatoj” in this specific song.

There are performance variations of these songs such as: being performed by two singers in parallel seconds; by three singers in strict canon; or by two groups of singers, the lead singer of each pair singing the first part, while the partner sings the second. The poetic texts encompass many themes, including work, calendar rituals, weddings, family, wars, history and moments of daily life. Dance movements are often added to these songs, adding mainly uncomplicated and moderate movements. Sutartinės have a solemn character, being performed in occasions such as festivals, concerts and social gatherings. They are usually sung by women, whereas men perform instrumental versions on pan-pipes, horns, long wood trumpets, fiddle flutes and plucked zithers.

Sutartinės have been inscribed in 2010 on the Representative List of the Intangible Cultural Heritage of Humanity.

Titivity tatatoj, as is typical for Sutartinės songs, consists of two symmetrical parts A/B, which sound simultaneously, although they have a contrasting intonational and rhythmic structure.

A part

Musical notation for the A part of the song, consisting of one staff. The staff has a treble clef and a 2/4 time signature. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The lyrics are: Ti - ti - ty, ta - ta - toj, kas ti gra - žiai triū - bi - jo? There is an asterisk at the end of the staff.

B part

Musical notation for the B part of the song, consisting of one staff. The staff has a treble clef and a 2/4 time signature. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The lyrics are: Ti - ti - ty, ta - ta - toj, kas ti gra - žiai triū - bi - jo?

The 'melody' as showcased in *Titivity tatatoj*, is usually composed of two intervals of a third. However, the second part of the convention, which also has a similar structure, is usually a second higher or lower, creating a sharp dissonant character. It should be noted that in the performance of the folk tradition this dissonance sounds comfortable and non-conflicting, almost consonant. This minimal coupling of distant thirds within the interval of a second allows for a wide variety of variations.

In the sutartine *Titivity, tatatoj* the lyrics are based on question-and-answer motifs. The text confirming the Lithuanians' wind instruments' playing skills.

Lyrics

Titivity, tatatoj, kas ti gražiai triūbijo?

Titivity, tatatoj, mūsų broličiai triūbijo

Titivity, tatatoj, su kokiomis triūbelėm?

Titivity, tatatoj, su varinėm triūbelėm.

English translation

Titivity, tatatoj, who played so beautiful?

Titivity, tatatoj, our brothers played.

Titivity tatatoj, what kind of trumpets did they play?

Titivity, tatatoj, with copper instruments.

Listen to the pronunciation: <https://youtu.be/aYu4kH02i-4>



Video

Titivity tatatoj

<https://www.youtube.com/watch?v=rilQaoKp7qM>

Methodological and Performance suggestions

The song is performed a *capella*, with the singers divided into two or three groups. The groups start singing in turn (the other group is marked by an asterisk * in the sheet music). When the Sutartine is sung by three groups (sutartine triple), only two groups sing at a time, one group skips four bars and then joins in to sing the next verse. Because of the many sharp consonants in the song, intonational and rhythmic precision is very important, and the rhythm is often performed in a sharpened manner. The end of the Sutartine is marked by a 'sutartinic' shout, which is given by the first group after the meaningful text has been completed, and this is the end of the song.

We recommend singing the song several times, listening to the consonants and rhythm combinations. Lithuanians strive for a meditative singing. Therefore, perform the Sutartinė several times, until you feel like you are not thinking about the singing.

Body percussion can be added to the song or a simple choreography could be created. For example, the singers come forward or turn around as they begin to sing a new verse. Let the students create the movements themselves.

Sutartines can be arranged in a variety of ways: by singing only the melody and adding an accompaniment; by adding a third voice; by alternating between one voice and two voices. The Sutartines are very much open to a variety of creative explorations. Each choir leader can create his or her own arrangement. For ideas on how this could be done, see the links below.

Additional information on Sutartines



Videos

About Sutartines:

https://www.youtube.com/watch?v=Wij_cgVGOxw

Sutartinės, Lithuanian multipart songs, UNESCO :

<https://ich.unesco.org/en/RL/sutartins-lithuanian-multipart-songs-00433>

Pupils perform Sutartine:

<https://www.youtube.com/watch?v=zeEnhIRteiA>

https://www.youtube.com/watch?v=l4IPmaq_FA8

Sutartine-Electronic version:

<https://www.youtube.com/watch?v=yNd5IEWQxIs>

Sutartine -Folk rock version:

<https://www.youtube.com/watch?v=4jR2AlyOcul>

<https://www.youtube.com/watch?v=Azj-kUOl3A>

Sutartines. Lithuanian Pan flutes:

<https://www.youtube.com/watch?v=S--UCm44hnc>

Užaugo liepa – professionally arranged sutartine

<https://www.youtube.com/watch?v=2ozNpnAyJ08>



Our Latvian partner, the composer Laura Jēkabsone arranged this song especially for the project. You can see its first page next. See the full arrangement here

https://in-voice.schools.ac.cy/wp-content/uploads/2024/04/Titity-tatatoj_SATBsolo_full_score.pdf

Titity, tatatoj

Lithuanian folksong arr. L.Jekabsone

$\text{♩} = 90$

A

Solo1 *mf* 1. Ti - ti - ty, ta - ta - toj, kas ti gra-žiai triū - bi - jo? Ti - ti - ty, ta - ta - toj,

Solo2 *mf* 1. Ti - ti - ty, ta - ta - toj,

7

Solo1 kas ti gra-žiai triū - bi - jo? Ti - ti - ty, ta - ta - toj, kas ti gra-žiai triū - bi - jo?

Solo2 kas ti gra-žiai triū - bi - jo? Ti - ti - ty, ta - ta - toj, kas ti gra-žiai triū - bi - jo?

B

13

Solo1 2. Ti - ti - ty, ta - ta - toj, mū - su bro-liai triū - bi - jo? Ti - ti - ty, ta - ta - toj,

Solo2 Ti - ti - ty, ta - ta - toj, kas ti gra-žiai triū - bi - jo? 2. Ti - ti - ty, ta - ta - toj,

S *P* Mm, Mm,

A *P* Mm, Mm,

T *P* Mm, Mm,

B *P* Mm, Mm,

Kypriaki Serenata

[Κυπριακή Σερενάτα]

Cyprus

Music: Christos Stavrinides

Lyrics: Taken from Cyprus folk songs

Cypriot Serenata [Cypriot Serenade] has its main notion based on the ageless tradition of a male lover longing and calling for his beloved female to show up by her window just to catch a glimpse of her face. Accordingly, the main theme is one of eagerness and sweet anxiety which runs through the piece as its cordial spine while it coexists with two traditional Cypriot songs – *Triantafillia* (Rose bush, verse 1) and *Psintri Vasilitzia* (Tinder Basil, verse 2). Both are emblematic songs of love, yearning and nostalgia in Cypriot culture and through verses, bridges and interludes, lyrically and musically intervene, concur and complete the Serenata's main theme and the piece in its entirety. And all these, while "Thoupi" [Θουπί], the Cyprus Scops Owl, (heard in the studio version of the song) bears sole witness to this secret, undying ritual.

Recording and video:

<https://youtu.be/BY8qV8LRXAY?feature=shared>

<https://youtu.be/haZe9m3rNDc?feature=shared>

Lyrics

Transliteration

English translation

Έφκα καλή μου στο παραθύρι	Efka kali mou sto parathyri	Come to the window my love
να μου δροσίσεις καρκιάν τζιαι σσιή λη	na mou drosisiss karkian tjai shili	To quench my heart and lips
Κότσινή τριανταφυλιά μου α να σε δω	Kotshini triantafilia mou a na se do	My red rosebush, come and let me see you
έφκα γρουσή φέξε στην καρ κιά μου μια μαθκιά σου μόν'	efka grousi tjai fexe stin karkia mia mathkia sou mon'	Come and lighten my heart with just one glimpse of you
έφκα π'έξω στο στενόν σου για να μου δώσ'η μυρωθκιά σου φως μου	efka p'exo sto steron sou gia na mou dos'i mirothkia sou fos mou	Come out in the alley and let me smell your sent my light
έφκα στο παραθύριν κόρη το γυάλενον	efka sto parathiri kori to gialenon	Come to the glass window and let me see your bright face
να δω το πρόσωπό σου το σιμιδάλενον	na do to prosopo sou to simigdalenon	my dear shine like the moon for me
καλή μου να 'φεξεις φεγγάρι για να μου σκορπίσεις το φως σου	kali mou na fexis feggari gia na mou skorpisis to fos sou ah	
να μου γιάνεις τον καημό	na mou gianis ton kaimo	and heal my painful longing

Listen to the pronunciation: <https://youtu.be/j-9xQ4YIktA>

Suggestions for performance (*given by the composer*)

The body percussion part can be executed in two ways:

1. Most preferably, by dividing the choir/ensemble into two groups – P1 and P2.
2. Alternatively, P1 and P2 can be assigned to two members of the choir.

Hand Clap and Stamp are to be executed by the entire choir. In scenario #1 (P1 and P2 by the choir), in the few instances that Clap and Laps occur at the same beat of the measure, the Clap should be preferred.

P1: Top line – Finger snaps, Bottom line – Laps.

Whistle: The whistle timbre should resemble that of a call of a Cyprus Scops Owl (Θουπί/Thoupi), as heard in the studio version of the piece. It is to be performed by a single player.

<https://soundcloud.com/christosstavrinides>



Cypriot Serenata

INTRO

Composition: Christos Stavrindes

A ♩ = 105

Soprano

Mezzo-Soprano

Alto *mp*
Ef ka_ ka li mou_ sto pa_ ra_

Contra-Alto

A ♩ = 105

Whistle

P1 - Laps w/Fingers snaps

P2 - Chest

ALL - Hand Claps

ALL - Stamp

8

S.

M-S.

A.
thi ri_ na mou_ dro si sis_ kar kian_ tzie_ shi li_

C.
mp
gia na mou_ dro si seis_ tzie ka rkian tzie shi li_ ah

Wh.

P1

P2

Cl.

St.

© C.Stavrindes 2018

36 **D** VERSE 2 - PSINTRI VASILITZIA

S. *mp*
ef ka sto pa ra

M-S. *mf*
ka sto pa ra thi ri_ ko ri to gia le non ef ka sto pa ra

A. *mf*
ef ka ka li mou sto pa ra_ thi ri *mp* na mou dro

C. *mf*
gia na mou dro

D

Wh. *f*

P1 *f*

P2 *f*

Cl.

St.

41

S. thi ri_ ko ri to gia le non

M-S. thi ri_ ko ri to gia le non nq do to pro so

A. si sis kar kian tzie_ shi li ah ef ka feg -

C. si sis tzie kar kian tzie shi li ah ef ka feg -

Wh.

P1

P2

Cl.

St.

4

28 **C** BRIDGE 1 $\text{♩} = 110$ **accel.**

S. *p* sto pa ra thi ri *p*

M-S. li na mou dro si sis ta *mf*

A. ef ka ka li mou *mp* pa ra thi ri gia na mou dro

C. sto pa ra thi ri

Wh. **C** $\text{♩} = 110$ **accel.**

P1 *pp*

P2

Cl.

St.

33 *mp* $\text{♩} = 140$ *p* *ff*

S. sto pa ra thi ri *mf*

M-S. shi li Ef

A. si sis kar kian tzie shi li

C. na mou dro si sis

$\text{♩} = 140$

Wh.

P1

P2 *p*

Cl.

St.

22

S. mi ro thkia sou fos do s'i mi ro thkia mou gia ni

M-S. mi ro thkia sou fos mou na mou gia ni

A. mi ro thkia sou do s'i mi ro thkia sou na mou gia ni

C. mi ro thkia sou do s'i mi ro thkia sou na mou gia ni

Wh.

P1

P2

Cl.

St.

26

S. ton ka imo

M-S. ton ka im'ef ka ka

A. ton ka imo ah

C. ton ka imo

Wh.

P1

P2

Cl.

St.

13 **B** VERSE 1 - TRIANTAFILLIA 1

S. *mp*
mia math kia sou_

M-S.
Ko_ tshi_ ni tria nta_ fi_ lia mou a_ na se do

A.
p
ef ka_ grou si fe xe stin kar kia mou a_ ma_ thkia

C.
ef ka_ grou si tzie fe xe stin kar kia mia math kia sou_ mon'

B

Wh. *p*

P1

P2

Cl.

St.

18

S.
ef_ ka_ p'e xo sto_ ste_ non sou_ gia_ na mou do s'i

M-S.
ef_ ka_ p'e xo sto_ ste_ non gia_ na mou do s'i

A.
p
ef ka_ mes sto ste_ non sou_ gia_ na mou do s'i

C.
ef ka_ mes sto ste_ non sou_ gia_ na mou do s'i

Wh.

P1

P2

Cl.

St.

45

S. 

M-S. 

A. 

C. 

Wh. 

P1 

P2 

Cl. 

St. 



49

S. 

M-S. 

A. 

C. 

Wh. 

P1 

P2 

Cl. 

St. 

82

S. na mou dro si sis kar kian tzie shi li mon'

M-S.

A. na mou dro si sis kar kian tzie shi li mon'

C.

Wh.

P1

P2

Cl.

St.

86 **H** TRIANTAFILLIA 2

S. ef ka ka li mou pas sto pa ra thi ri gia na mou dro

M-S. Ko tshi ni tria nta fyl lia mou

mf

A. ef ka ka li mou pas sto pa ra thi ri gia na mou dro

C. Ko tshi ni tria nta fyl lia mou

H

Wh.

P1

P2

Cl.

St.

10

75

S. li mou pas to pa ra thi ri ah

M-S.

A. li mou sto pa ra thi ri

C. li mou pas to pa ra thi ri

Wh.

P1

P2

Cl.

St.



78 **G** INTERLUDE

S. ef ka ka li mou pas sto pa ra thi ri gia

M-S.

A. gia

C.

G

Wh.

P1

P2

Cl.

St.

68

S. po sou pas to pa ra thi ri na do to pro so

M-S. po sou to si mig da le non na do to pro so

A. li mou pas to pa ra thi ri na mou dro

C. li mou pas to pa ra thi ri gia na mou dro

Wh.

P1

P2

Cl.

St.

72

S. po sou to si mig da le n'ef ka ka

M-S. po sou to si mig da le non

A. si sis tin kar kian mon' ef ka ka

C. si sis tin kar kian mon' ef ka ka

Wh.

P1

P2

Cl.

St.

F VERSE 3 - PSINTRI VASILITZIA

59

S. ef ka ka li mou pas to pa ra thi ri gia na mou dro

M-S. ka sto pa ra thi ri_ ko ri to gia le non ef ka sto pa ra

A. ef ka ka li mou sto pa ra_ thi ri *mp* na mou dro

C. gia na mou dro

F

Wh.

P1

P2

Cl.

St.

64

S. si sis tzie kar kian tzie shi li na do to pro so

M-S. thy ri_ ko ri to gia le non na do to pro so

A. si sis kar kian tzie_ shi li ef ka ka

C. si sis tzie kar kian tzie_ shi li ah ef ka ka

mf

Wh.

P1

P2

Cl.

St.

51 **E** BRIDGE 2 *mp*

S. non gia na mou dro si sis tzie

M-S. non

A. ef ka ka li mou sto pa ra thi ri gia na mou dro si sis

C. ef ka ka li mou pas to pa ra thi ri gia na mou dro si sis tzie

E

Wh. P1 P2 Cl. St.

57

S. kar kian tzie shi li ah *mf*

M-S. Ef

A. kar kian tziai shi li ah

C. kar kian tzie shi li

Wh. P1 P2 Cl. St.

109

S. li mou sto pa ra thi ri

M-S.

A. li mou sto pa ra thi ri

C. li mou pas sto pa ra thi ri gia

Wh.

P1

P2

Cl.

St.

112 FINALE

S. na mou gia nis ton ka i

M-S. na mou gia nis ton ka i

A. na mou gia nis ton ka i

C. na mou gia nis ton ka i

Wh.

P1

P2

Cl.

St.

101 **VASILITZIA FILLOUDIN**

S. to pro so po sou to si mig da le non e

M-S. do to pro so po sou to si mig da le non na

A. to pro so po sou to si mig da le non e

C. do to pro so po sou to si mig da le non mo non na

Wh. P1 P2 Cl. St.

105

S. se pe ri me no feg ga ri mou ef ka ka

M-S. do to pro so po pou m'a na sti se

A. se pe ri me no feg ga ri mou ef ka ka

C. do to pro so po sou to si mig da le n'ef ka ka

Wh. P1 P2 Cl. St.

91

S. si sis kar kian tzie shi li ah ef ka ka

M-S. a

A. si sis kar kian tzie shi li ah ef ka ka

C. a

Wh.

P1

P2

Cl.

St.

95

S. li mou na fe xis feg ga ri gia na mou skor pi sis to fos sou ah

M-S. ef ka p'e xo sto ste no na

A. li mou na fe xis feg ga ri gia na mou skor pi sis to fos sou ah

C. ef ka p'e xo sto ste no na

Wh.

P1

P2

Cl.

St.

♩ = 10

15

116 **molto rall.**

S. m'ef ka ka li mou sto pa ra thi ri

M-S. m'ef ka ka li mou sto pa ra thi ri

A. m'ef ka ka li mou sto pa ra thi ri

C. m'ef ka ka li mou pas sto pa ra thi ri

molto rall.

Wh.

P1

P2

Cl.

St. *f*

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Siúil, a Rúin

Ireland



I wish I was on yon-der-hill, it's there I'd sit and cry my fill, 'til ev'-ry tear would

6
turn a - mill, is go dtéigh tú amhair-nín slán. Siúil, siúil, siúil, a - rúin, siúil go sio-cair a-gus

12
siúil go ciúin, siúil go dhin-do-ras a-gus éi-ligh liom, is go dtéigh tú amhair-nín slán.

'Siúil, a Rúin' ('Walk, Darling') is a traditional Irish macaronic song, with lyrics in Irish and English. It is told from the perspective of a young woman whose lover is forced to flee Ireland. The reference to 'King James' and the 'Wild Geese' dates the text to the time of the departure of the Irish Jacobite army under the Treaty of Limerick in 1691, following the end of the Williamite War in Ireland.

Many variants of this song exist, including 'Siúil, a Ghrá' ('Walk, Love'), and 'Johnny has gone for a soldier', an American variant dating to the Revolutionary War.



A recording of a traditional interpretation by the Irish band *Clannad* can be found at the link below:

https://www.youtube.com/watch?v=ogdxae_2uj4

Additional Resources for "Siúil a Rúin"

Text (traditional)

Siúil a Rúin (Walk, darling)

I wish I was on yonder hill

It's there I'd sit and cry my fill

And every tear would turn a mill

Is go dtéigh tú, a mhuirnín slán.

(And you, darling, would be safe)

Siúil, siúil, siúil a rúin

(Walk, walk, walk, darling)

Siúil go socair agus siúil go ciúin

(Walk safely and walk quietly)

Siúil go ghin doras agus éiligh liom

(Walk through the door and fly away with me)

Is go dtéigh tu, a mhuirnín slán

(And you, darling, will be safe).

His hair was black, his eyes were blue



His arm was stout, his word was true
I wish in my heart I was with you
Is go dtéigh tu, a mhuirnín, slán.

I'll sell my rack, I'll sell my reel
I'll sell my only spinning wheel
To buy my love a sword of steel
Is go dtéigh tu, a mhuirnín, slán.

But when King James was forced to flee
The wild geese spread their wings to sea
And bore my love away from me
Is go dtéigh tu, a mhuirnín, slán.

I wish the king would return to reign
And bring my true love back again
I wish, I wish, I wish in vain
Is go dtéigh tu, a mhuirnín, slán.

I'll dye my petticoat, I'll dye it red
And round the world I'll beg my bread
To find my love alive or dead
Is go dtéigh tu, a mhuirnín, slán.
And now my love has gone to France
To seek his fortune to advance
If he'll ever return, it's only a chance
Is go dtéigh tu, a mhuirnín, slán.



Siúil a Rúin has been especially arranged for this project by our Latvian partner, the composer Laura Jēkabsone. In the next page, you can see the first page of the arrangement. You can find the full arrangement here

https://in-voice.schools.ac.cy/wp-content/uploads/2024/04/Siula_nun_ruin_full_score.pdf

Siúil a Rúin

SSA

traditional Irish song, arranged by Laura Jekabsone

♩ = 90

S
A

p
Aah

Piano

p

Detailed description: This system contains the first two measures of the piece. The vocal line (Soprano/Alto) begins with a rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a half note C5, all under a slur. The piano accompaniment starts with a half note G3, a quarter note A3, and a quarter note B3 in the right hand, and a half note G2, a quarter note A2, and a quarter note B2 in the left hand. The piano part features a rhythmic pattern of eighth notes and quarter notes.

♩ = 90

4

S
A

aah

mp
aah

Pno.

mp
mp

Detailed description: This system contains measures 3 and 4. The vocal line continues with a half note D5, a quarter note C5, a quarter note B4, and a half note A4, all under a slur. The piano accompaniment continues with the same rhythmic pattern. The piano part has a dynamic marking of *mp* at the end of the system.

7

S
A

cresc.

mf solo

1. I wish I was on
hair his black, his

Pno.

mp
mp

Detailed description: This system contains measures 5 and 6. The vocal line begins with a half note G4, a quarter note A4, and a quarter note B4, all under a slur. The piano accompaniment continues with the same rhythmic pattern. The piano part has a dynamic marking of *mp* at the end of the system.

Since this is a macaronic song, combining two languages, Irish (Gaelic) and English like many old Irish songs, there are at least two layers of meaning to the song: first, about the sadness that the storyteller feels about their lover who has gone to war; second, about the sadness that many Irish people felt at the time because their heroes and leaders were in exile when the entire island was ruled by the British. The words ‘Siúil a Rúin’ can be translated as ‘Walk my love’. The text and minor modal tonality of this song communicate sadness, while the tempo is andante – literally at a walking pace.

Methodological and Performance suggestions

Optional rehearsal ideas before or while learning the choral parts

1. Read the English-language verses of the song and discuss the story it tells. What can it tell us about power and privilege (or the lack of power and privilege) for the people involved? Discuss how the emotion changes and/or intensifies in some verses. Create some movements to show these changes from verse to verse.
2. Practise rhythms of the song (reading or by ear), focussing especially on ‘dotted rhythms’: and the ‘Scotch snap’. Compose short pieces in groups, using these and some of the song’s other rhythm patterns with body percussion.
3. Read and listen to the Irish-language (Gaelic) words. Practice saying these words while walking around your rehearsal space.
4. Listen to the MP3 file prepared by composer Laura Jēkabsone without looking at the score. The accompaniment is on digital piano, while the choral parts are heard on xylophone. See if you can work out which parts are a) introduction/ interlude/ coda; b) the verse(s); c) the refrain or chorus. As a group, decide on movements that best suit each section, and then play the entire track again, changing movements as appropriate for each section. After a few hearings, everyone could sing along with the refrain to the sound of ‘oo’ each time it returns.
5. The tonality of this piece is mostly in the ‘lah’ or Aeolian (natural minor) mode. But the composer adds an introduction and a postlude that suggests the ‘doh’ or Ionian (natural major) mode also. This adds some mystery to the piece, especially with the G major chord at the end, and reflects the two languages of the text, along with its several meanings. Practice singing both of these modes in ascending and descending patterns. Then repeat these patterns arranged as two-part, and then three-part canons (each part comes in two notes after the part before). You could also practice both modes in contrary motion (two parts). For more creative work, students might individually or collaboratively compose a short ternary form vocalise that combines the two modes (working primarily by ear).
6. Rather than learn the piece from beginning to end, you might wish to begin with the unison section (second verse), and then move gradually to sections in two and three parts. All voices could join with solo singers during early rehearsals so that everyone experiences telling the whole story of the text.

7. When the piece is learned and memorised, consider adding some of the movements experimented with in 1 above. Consider especially adding some movement as you begin the refrain on the word 'Siúil' ('Walk').

Performance notes

The designated solo part could be sung by an individual or small group.

This SSA song arrangement could also be adapted as a unison performance of the traditional song with piano accompaniment throughout, or as a unison performance with the refrain only sung in two parts.

Using suitable technology, members of the choral group could experiment, compose and record an atmospheric track to combine with live piano performance at the beginning and end of the piece, or as a pre-introduction track.



Three Refrains by the Composer Laura Jēkabsone

Latvia

Refrain nr. 1 "Cekulaina zīle dziedā" [The Crested Tit Sings]

Refrain nr.1

*Latvian folksong "Cekulaina zīle dziedā"

methodology by Laura Jēkabsone

*track1

E, a - i - ja - i ja e, a - i - ja - i - ja.

Add a *drone note "c"

*drone - a continuous humming sound.

*track2

E, a - i - ja - i ja e, a - i - ja - i - ja.

*Add a drone note "g"

*track3

E, a - i - ja - i ja e, a - i - ja - i - ja.

*Add both drone notes "c" un "g" together

*track4

E, a - i - ja - i ja e, a - i - ja - i - ja.

@Latvian Voices

Refrain is a short part of a song or poem that is repeated, especially between the verses. There are many examples of refrains in Latvian folk songs. This particular one is from the song "Cekulaina zīle dziedā". The text of the refrain is vocals, or letters without particular meaning.

2

*Be creative and chose your own harmony using more than 2 sounds at the same time. For the inspiration start with these 4 examples.



*Add some rhythm.



The Latvian bagpipe and drum music group "Auļi":

<https://www.youtube.com/watch?v=31zNXIQ54yg>

Recommended methodology



Listen to the tracks here: <https://youtu.be/PCeURh3Dzvo>

- First, learn the melody by listening to the recording [track 1]
- Divide the singers into two groups, one group singing the drone sound "c" and the other the melody. Listen to audio [track 2]
- Divide the singers into two groups, one group singing the drone sound "g" and the other the melody. Listen to audio [track 3]
- Divide the singers into three groups, with one group singing the drone sound "g", one group singing the drone sound "c" and the third group singing the melody. Listen to audio [track 4]
- Try out different harmonies [track 5; track 6; track 7; track 8]. Create your own!
- Add some rhythm [track 9]
- Once the singers have mastered all the harmony variations, they can improvise and create organised transitions from harmony to harmony.

Refrain nr. 2 “Kālabadi galdiņam” [How about a table]

Refrain is a short part of a song or poem that is repeated, especially between the verses. There are many examples of refrains in Latvian folk songs. This particular one is from the song “Kālabadi galdiņam”. The text of the refrain is vocals, or letters without particular meaning.

Refrain nr.2

*Latvian folksong *Kālabadi galdiņam*

Laura Jekabsone

Track_1



Trā-di rī - di, ram tai rī - di, ram tai rī - di ra-la-lā! Trā-di rī - di, ram tai rī - di, ram tai rī - di ra-la-lā!


* Add a drone note "c"

Track_2



* Add a drone note "f"

Track_3



* Add a drone note "c" and "f"

Track_4



@Latvian Voices

2

*Be creative and chose your own drones.
For the inspiration start with 4 examples



Track_9



Video:

Emīls Dārziņš mixed choir sings “Kālabadi galdiņam”, arranged by J. Ustinskovs:

<https://www.youtube.com/watch?v=mKhUpnA9IL4>

Methodological and Performance suggestions



Listen to the tracks here:

<https://youtu.be/db-P6uqdvWY>

- First, learn the melody by listening to the recording [track 1]
- Divide the singers into two groups, one group singing the drone sound "c" and the other the melody. Listen to audio [track 2]
- Divide the singers into two groups, one group singing the drone sound "f" and the other the melody. Listen to audio [track 3]
- Divide the singers into three groups, with one group singing the drone sound "f", one group singing the drone sound "c" and the third group singing the melody. Listen to audio [track 4]
- Try out different harmonies [track 5; track 6; track 7; track 8]. Create your own!
- Add some rhythm [track 9]
- Once the singers have mastered all the harmony variations, they can improvise and create organised transitions from harmony to harmony.

Refrain nr. 3 "Rotā"



Listen to the tracks

https://youtu.be/N7TV_0wd28o

The meaning of "rotā" could be translated as "to decorate", "to embellish". It is the text of a refrain sung in folk songs about the sun and the summer solstice.

A

Ro - - tā, ro - - tā

Ro - tā, ro - tā ro - tā, ro - tā

Ro - tā, ro - tā ro - tā, ro - tā

Ro - tā, ro - tā ro - tā, ro - tā

din-di-gi din-di-gi din-di-gi din-di-gi din-di-gi din

ka - ka - ka - ka - ka__ ka - ka - ka - ka - ka - ka__ ka

B

Mmm

C

Ē - ē - ē, ē - ē - ē

Ē - ē - ē, ē - ē - ē

Ē - ē, ē - ē

ē - - - ē - ē,

ē - - - ē - ē

ē - - - ē

Methodological and Performance suggestions

- Learn all 13 themes from the presentation and audio tracks.
- Let the singers each choose one motif from Group A and sing together, at the same tempo, each singing their chosen motif.
- Let the singers each choose one motif from Group B and sing together, at the same tempo, each singing their chosen motif.
- In B part, most of the group sings the given sound, but 3-5 people, depending on the size of the group, improvise.
- The conductor prepares cards with the symbols A, B, C, or talks to the singers about a particular sign for each part of the song. Choose the tempo and sing according to the order of the parts chosen by the conductor. Par B can be rubato.
- The next level for this task is when the singers come up with their own motifs.

Empowering student voice in the choral classroom with the use of the BandLab Application

A paradigm of the creative process followed in the students' musical creations using the BandLab application. The students' musical creations were inspired by songs performed in the choral setting/classroom which are included in the present project E- Book.

Hence, here are some methodological suggestions:

1. The teacher/choral leader teaches the song to the students (*please see methodological and performance suggestions for songs accordingly*).
 2. Students perform the song (as it is in the E- Book score)
 3. Improvisational play: first as a whole-class group and then also in small ensembles following the guidelines below:
 - Use the rhythm of the song lyrics
 - Create small ostinati which can then be layered and looped
 - Explore vocal play inspired by the harmony of the song
 4. Once the song is explored students can then be introduced to BandLab and as a first step they try to record their voice and then add a second track (*see IN-Voice4Mpowerment BandLab Tutorial 1 Video <https://youtu.be/MRqdpsjFwa8?si=MwVmfVpqp93epW2D>*).
 5. A project is then initiated by the teacher/choral leader and a backing track with chords is added as a guide. Student groups will work on their musical creations inspired by the song using the collaborative function of BandLab (*see IN-Voice4Mpowerment BandLab Tutorial 2 Video <https://youtu.be/zXWgYcTKPDs?si=yX-loQn0UPe3CIHy>*).
- Tips: Before beginning the creative process allow students to arrange themselves in groups (use the **Miro App** to organize the process/on the platform; use the **Forum** to create questions around the project and the **Share Folder** for instructions and storing of materials).*
- Let the students decide which role they will play in the creative process. Some students may wish to record a vocal part, others may opt to add instrumental loops, edit the track, create a song cover for the track etc. Every student can contribute to the creative process in their own way.*
6. The students get inspired from each other's improvised recordings and build their piece by creating layers of vocal tracks as they listen to one another's improvisations (*see IN-Voice4Mpowerment BandLab Tutorial 3 Video https://youtu.be/1s_p9PxScY8?si=TIR-WpiupFRDY_vn*). Each student contributes to the creation in real time and the teacher/choral leader facilitates the process by giving feedback during the creative process.

7. The material is then edited and a final result (after group reflection and exchange of ideas in the Forum) that everyone in the group is happy with becomes the final version of the collaborative musical creation. Using BandLab collaboratively allows students a way to connect creatively musically.

A TASK FOR THE USER OF THIS E-BOOK!

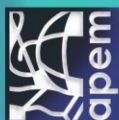
Contribute with your students on this multi-country collaborative initiative with the song 'Evening Rise'. Use the link below to enter the collaborative BandLab Project.

https://get-bandlab.app.link/invite-link?canonical_url=https://www.bandlab.com/join/qjc4luj&fallback_url=https://www.bandlab.com/join/qjc4luj

'Evening Rise' from the In-Voice4Mpowerment Concert
<https://youtu.be/j69By1bGWVA>



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